THE Prado MADRID

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AN Abrams ART BOOK

Text by
HARRY B. WEHLE

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Text by **HARRY B. WEHLE**

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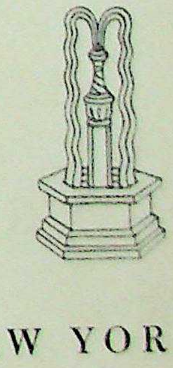

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On the cover
detail from THE GARDEN OF DELIGHTS
by Hieronymus Bosch
(see commentary on page 38)

MILTON S. FOX, *Editor*

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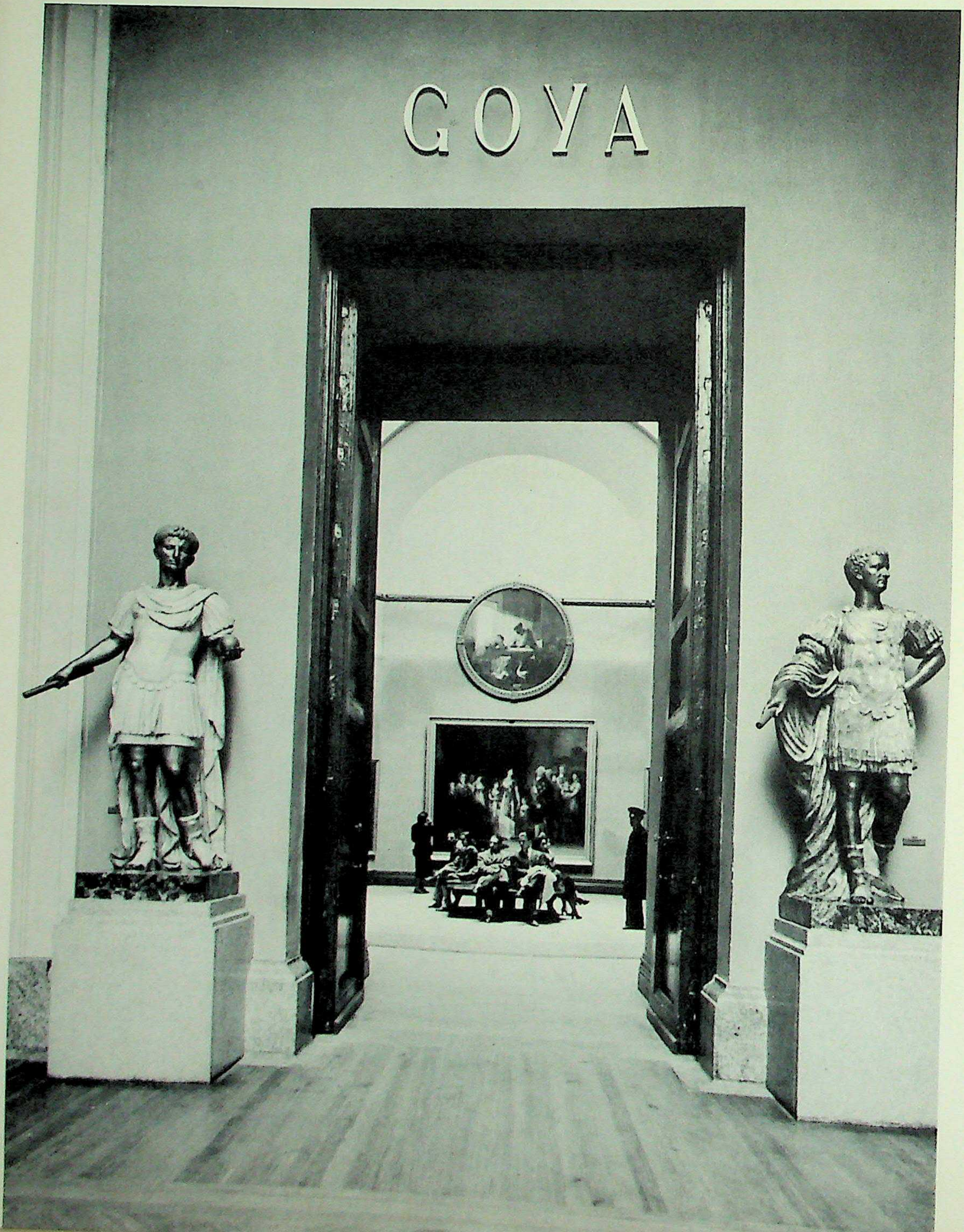
THE PRADO MUSEUM

THE BUILDING WHICH HOUSES THE ART OF THE PRADO Museum was an undertaking of the culture-loving king, Charles III, in 1785, and was intended for a museum of natural history. But the building remained incomplete and even became somewhat dilapidated. In 1814, after the Peninsular War, Ferdinand VII returned from France to reoccupy the Spanish throne, and soon married his second wife. He moved most of the paintings out of the great Royal Palace simply to relieve the congestion and to facilitate the refurbishing of the interior before his bride arrived. The idea of placing the paintings in the unfinished Natural History Museum, and founding there a public museum of art was not unprecedented and seemed normal enough.

The inauguration of the new museum took place in 1819. Only 311 paintings were shown at first, all of them by Spanish artists. Since its inauguration The Prado has undergone more than one remodeling to adapt it better to its function, and in 1850 the collection of paintings already numbered nearly two thousand.

To offer a merely numerical account of the works by the great artists to be found in The Prado would however obviously not give an idea of the importance of what visitors find when they get there. Almost all of Velázquez' greatest paintings, works of supreme quality, are present. *The Surrender of Breda, The Topers,* the several royal equestrian portraits, the fascinating likenesses of the court dwarfs and buffoons, the *Portrait of Queen Mariana, The Maids of Honor* (*Las Meninas*), and *The Spinners* (*Las Hilanderas*). The Goyas, numbering 114 paintings and 480 drawings, do not strike most visitors as overabundant, for Goya had an absorbing variety of ideas and methods. The 32 El Grecos include 10 of his superb portraits in addition to his exalted religious subjects. At The Prado, moreover, the Spanish painters are only half the story. The 36 Titians, some in the lyric early vein and more from his richly orchestrated late period, are probably unequaled elsewhere. Rubens likewise, during his great final years, devoted himself almost entirely to supplying the insatiable de-

A GALLERY IN THE PRADO



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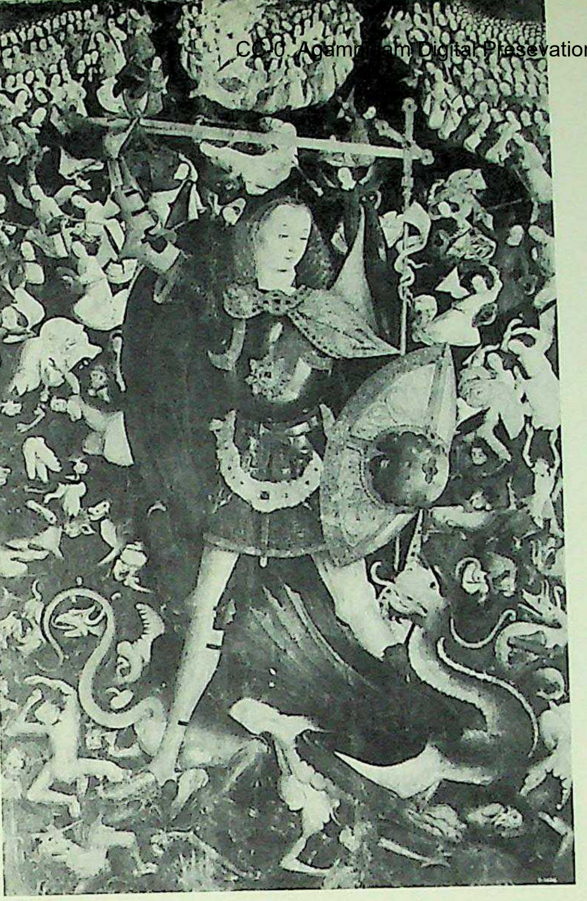


ANONYMOUS, *Hispano-Flemish, c. 1475*
THE ARCHANGEL MICHAEL
Tempera on canvas glued to wood, 95¼ x 60¼"

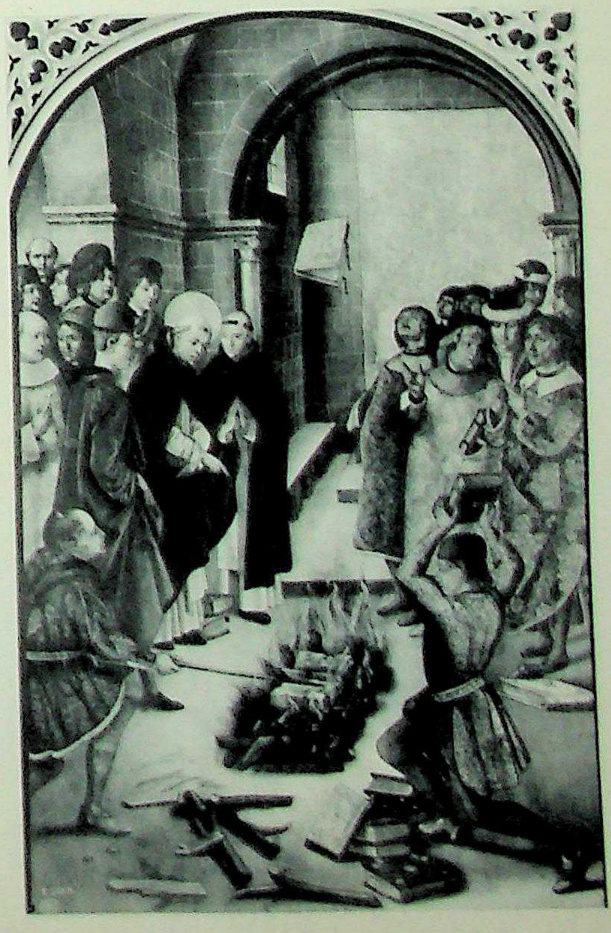
This impressive picture is clearly influenced by such Northern artists as Van der Weyden and Memling. The Archangel Michael, wearing a red mantle, is using his sword against the evil dragon which represents Satan. Above, angelic choirs give resounding accompaniment to the battle, while on either side the good angels thrust the evil ones down from heaven.

mands, the engrossing appetite, of the Spanish kings.

As in the cases of Velázquez and Goya, Titian and Rubens, there are other masters best seen at The Prado, although represented by fewer works. Hieronymus Bosch with seven paintings is better studied in The Prado than anywhere else, and the same observation may be made about Patinir with only four. The fifteen portraits by Anthonis Mor constitute the finest group of his works anywhere. Museum directors and collectors of today generally strive to form judiciously balanced art-historical collections. The Spanish monarchs, on the contrary, paid little attention to such procedures, devoting themselves instead to amassing as many paintings as possible by the artists whose works afforded them the deepest satisfaction.

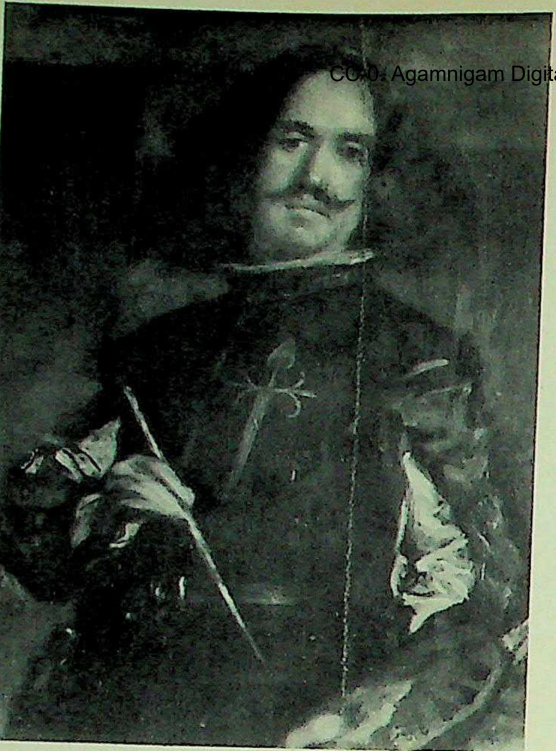
It was in 1479 that most of centrifugal Spain had at last become united under Ferdinand of Aragon and Isabella of Castile, and it was through the marriage of their unfortunate daughter Joanna, familiarly known as *Juana la loca* ("the Mad"), with Philip the Handsome of Austria, son of Maximilian I, that the Hapsburgs made their appearance on the Spanish scene. The tradition of royal art patronage and informed art collecting had been inculcated by Maximilian whose impetus toward this civilized practice was effective for some three centuries. He likewise demonstrated for the Hapsburgs the way toward "conquest by marriage." Ferdinand and Isabella offered him through their offspring another valuable political opportunity in addition to Joanna, namely her brother Don Juan. In 1497 he married Maximilian's daughter, Margaret of Austria. Soon after the wedding, however, he died of a fever. The widowed Margaret, who soon suffered further tragic blows, was given the responsibility of ruling The Netherlands, and from 1507 until her death in 1530 she continued as Regent, proving herself an excellent administrator. But her Regency was perhaps less important than her role as aunt and educator of Charles, the orphaned son of Philip and Joanna. Charles was born in 1500 and years later was renowned the world over as Emperor Charles V.

Among the many valuable lessons which young Charles learned from his Aunt Margaret was the importance of art in the life of a great monarch. Several good, if minor, Northern painters worked in Malines at Margaret's court, and Bernaert van Orley of Brussels was her Court Painter. Margaret owned paintings by Jan van Eyck, Rogier van der Weyden, Memling, and Bosch. When she died she left most of her properties to Charles V, who by now had been crowned head of the Holy Roman Empire. Included in his dominions were Spain's American colonies, and also Burgundy, The Netherlands, Austria, and extensive parts of Italy. The busy young Emperor kept at his Court the artists whom his aunt had employed. It was in 1532, when in North Italy, that he first met Titian and realized that previously he had not been employing the greatest painters. He immediately made Titian a Knight of the Empire and appointed him Court Painter. The Prado now possesses numerous great paintings from the collection of Charles V. When in 1556, worn out with a life of unremitting effort and plagued by a hopeless illness, Charles



BERRUGUETE, *Spanish, active 1477-1504?*
ST. DOMINIC BURNING BOOKS
Tempera on wood, 66½ x 30¾"

This panel belonged to an altarpiece with a figure of St. Dominic, as Inquisitor, as the center. St. Dominic (1170-1221), of the noble Guzmán family in Old Castile, acquired international importance. In 1207 he received from the Pope a mission to preach to the Albigenses in France, who were spreading a form of heresy.



VELÁZQUEZ, *Spanish, 1599-1660*
SELF-PORTRAIT
detail of THE MAIDS OF HONOR, *page 21*

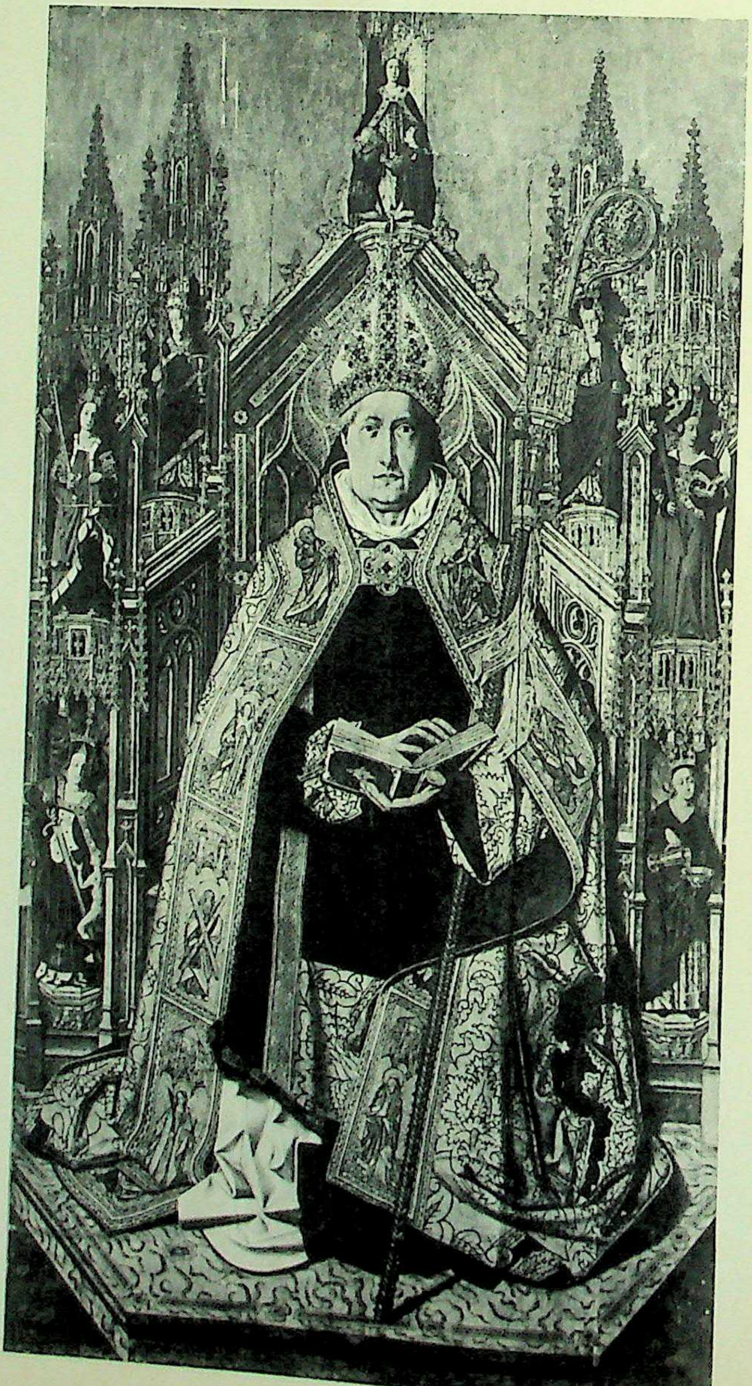
The ingratiating portrait at the age of fifty-seven that he made of himself at work on the painting The Maids of Honor *is the only likeness of Velázquez which can be accepted without hesitation. The red cross of the Order of Santiago shown as if embroidered on his front was not painted by the artist himself, but was ordered by the King, after the death of Velázquez—even painted by the King's own hand, according to some reports.*

relinquished his empire and retired to a monastery, he took with him four Titians, including the impetuous equestrian portrait of himself at the Battle of Mühlberg.

Perhaps it was because of Charles' overbearing character that his son and successor Philip II developed an obsessively pious and reserved temperament. As an act of religious devotion Philip built the immense, soul-chilling monastery and royal palace at El Escorial, finished in 1584 after twenty-six years of construction. While his father was still alive, Philip had begun to collect important and surprisingly voluptuous paintings. Two Titians in The Prado—*Venus and Adonis* (with Adonis' face resembling Philip's own) and *Danaë and the Shower of Gold* (page 58)—he ordered when he was twenty-six years old, and fifteen to twenty years later he was still commissioning from the ancient Venetian master such lush paintings as *The Fall of Man* (page 46).

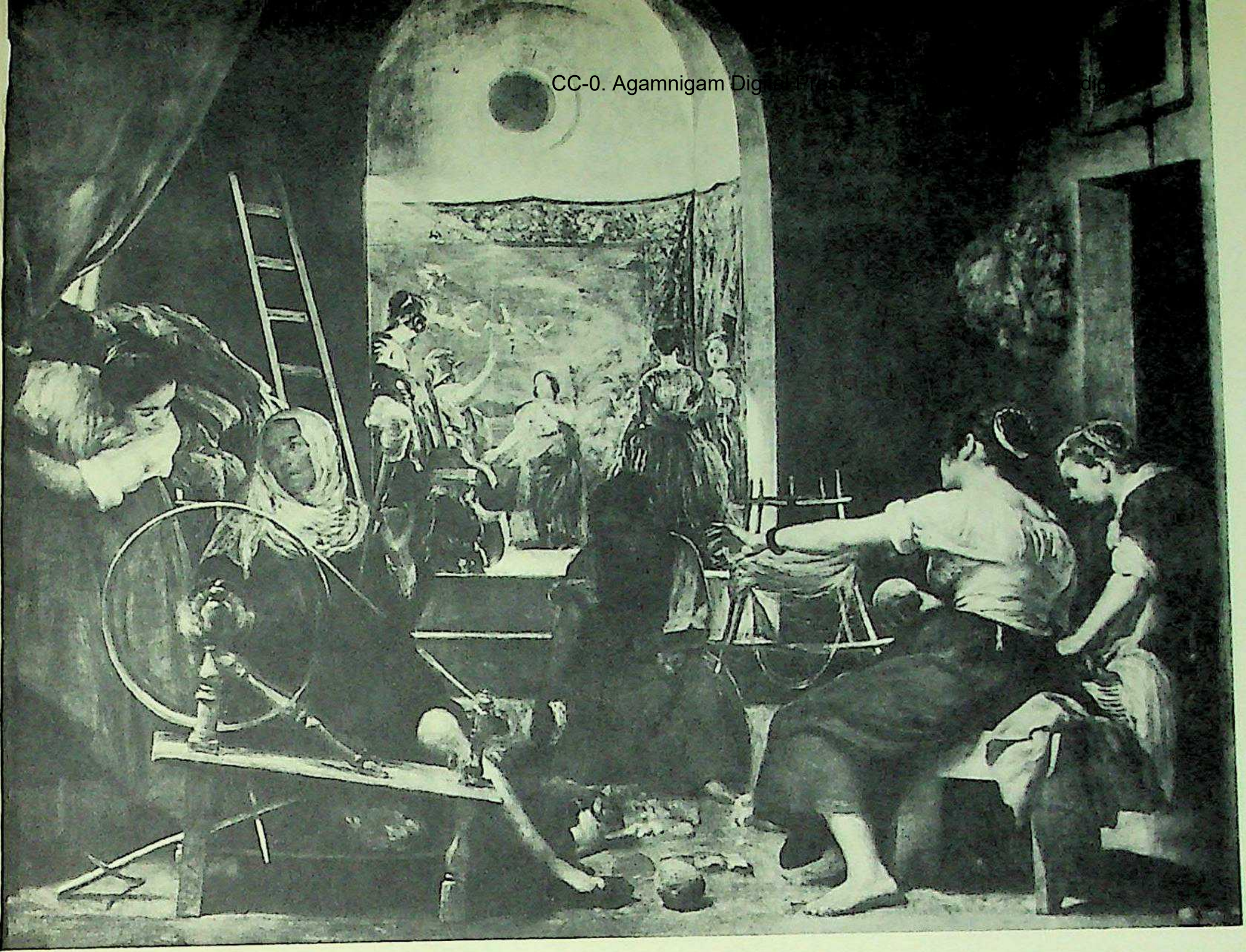
At about the middle point in Philip's reign, which lasted until 1598, there occurred in Spanish cultural life a strange and important event, the arrival of Domenicos Theotocopoulos, the Cretan painter. He had gone to Venice at the age of about twenty-five and was known there as El Greco (the Greek). He became acquainted with the aging Titian, and was influenced also by the agitated figure compositions of Tintoretto and Jacopo Bassano. In 1570 he went to Rome to study the works of Michelangelo. Exactly when he reached Spain is not known but it was probably about 1575 when in his middle thirties. Philip ordered two paintings from El Greco for the Escorial, where they are still preserved, but he did not care deeply for El Greco's work. Fortunately the churches and monasteries in Toledo and elsewhere gave the Greek as much patronage as he could accept, recognizing his unequaled expression of Spain's burning religious enthusiasm in a century when Ignatius Loyola and Teresa of Avila flourished. And it was from the religious foundations, suppressed in 1835, that most of The Prado's El Grecos came.

A painter especially favored by Philip II was Hieronymous Bosch, the North Netherlandish painter of diableries. In this Philip evidenced a taste which seemed heretical at the time. The admirable perspicuity which he showed in that instance he showed again in his inter-



BERMEJO, *Spanish, active 1474-1495*
SANTO DOMINGO DE SILOS
Tempera on wood, 95¼ x 51⅛"

Though as convincing as if done from life, this portrait is in fact an imaginary one, for Santo Domingo de Silos died four centuries before it was painted. The dominating character of the subject accords well with what is known of this Benedictine abbot. Domingo (or Dominic) was born in Navarre early in the eleventh century. King Ferdinand I gave him the ruined monastery in Silos, and there he ruled as abbot from 1047 to 1073.



VELÁZQUEZ, *Spanish, 1599-1660*
THE SPINNERS (“LAS HILANDERAS”) *or*
THE FABLE OF ARACHNE
Oil on canvas, 84⅝ x 113¾″

This marvelous work painted toward the end of Velázquez's life, though always admired as perhaps his greatest technical achievement, has been understood only in recent years. The story is from Ovid's Metamorphoses. *Arachne, a girl of humble birth, became famous throughout Lydia for her weaving. Reports of her skill and her conceit reached the ears of Minerva, the goddess who presided over the weaver's art, who thereupon appeared in Arachne's rooms and challenged her to a contest. Arachne wove pictures of the follies of mighty Jove, Minerva's father. Hers was a rare feat of weaving, but an insult to the gods. Minerva, in a fury, changed her into a spider.*

est in the somewhat younger Netherlander, Joachim de Patinir.

In 1574, long before the building of the Escorial was completed, Philip had transported thither many of his religious paintings. He himself moved into an austere cell-like room where from his bed he could look down upon the high altar of the monastery church, and it was there that he died at the age of seventy-one.

Philip II's grandson, Philip IV, who reigned from 1621 to 1665, was a person of sophistication and wide culture, and his fine connoisseurship and ample income, in auspicious conjunction with the ascendant and supreme painters, Velázquez and Rubens, made it possible for him to be one of the greatest collectors in European history. Of the many works by Velázquez in The Prado most were owned originally by Philip himself.

Don Diego Velázquez de Silva had been born in 1599 of a good hidalgo family in the thriving port of Seville. There he studied art under Pacheco, a pedantic but respected painter, a writer on art, and the artistic advisor to the Inquisition. At the age of twenty-one Velázquez had already become an impressive painter of portraits and of the genre pictures called *bodegones*, which show simple folk working or eating in kitchens or modest inns. At the age of twenty-three he was brought to Madrid by the King's minister Olivares, himself a Sevillian. His personality and his painting pleased the young King from the first, and he remained in the royal service for the rest of his life, developing himself gradually into one of the greatest of painters, partly through the unsurpassed subtlety with which he enveloped his subjects in light and air. Temperamentally he was a pantheist, giving equally decorous attention to whatever he painted, whether king, dwarf, or dog.

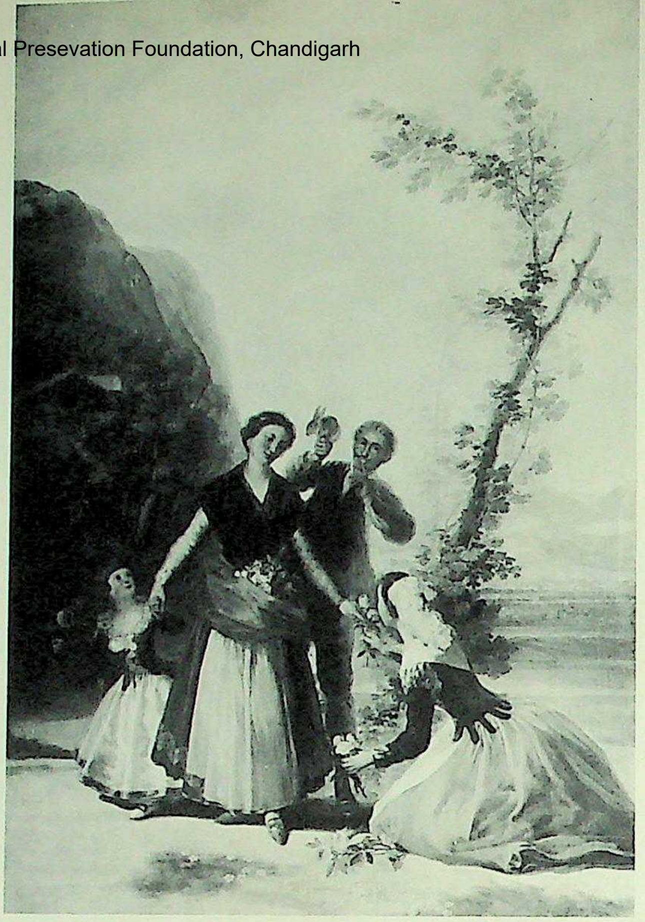
An important ingredient of Velázquez's development, and that of Philip IV as well, must have been the second visit of Rubens to the Spanish Court. His first, in 1603, had occurred before Philip was born, and now, in 1628-29, he was present again, having been sent on a political errand by his patroness, the Regent of The Netherlands. The famous Flemish painter and man of the world, old enough to be the father of Philip and Velázquez, wrote home to his friend Peiresc that he had been seeing much of the Spanish King and found him possessed of an unmistakable taste for paintings. Rubens also saw a great deal of Velázquez. Together they looked at the paintings in the Alcázar in Madrid and also journeyed out to El Escorial.

The personal connection between the Flemish painter and Philip IV was mutually advantageous in bringing to the royal collection some years later 112 canvases by Rubens. Mostly they were painted in the free and rich style of his last period, between 1636 and 1638. A few were made in collaboration with helpers in his work-

at right, and detail below

GOYA, *Spanish, 1746-1828*
THE FLOWER GIRLS
Oil on canvas, 109 x 75⅝"

In the fresh springlike countryside a young woman is leading a child by the hand. A second girl offers her flowers and a foolish manservant attempts to startle her with a baby rabbit. The cartoon, the last work in innocent genre painting, was made for the Santa Barbara tapestry factory. From the charming detail below, it would be crystal clear that Goya delighted in pretty women as well as in juicy paint. Even though seen almost in rear view, the flower girl's youth and sweet enthusiasm are evident.



shop, some of these compositions being based on the master's oil sketches.

An immediate consequence of Rubens's visit seems to have been Velázquez's first journey to Italy, for we may assume that the King was persuaded by the Flemish master to grant the leave of absence. Before he left Spain, Velázquez had painted the jovial and naturalistic *Triumph of Bacchus,* popularly known as *The Topers* (*Los Borrachos*), and when he came back he brought with him two more such historic mythological subjects which he had painted in Italy. These reveal a decidedly lighter touch. This looser, and thinner way of painting he was to develop continuously in his portraits of the royal personages and their dwarfs and *locos.*

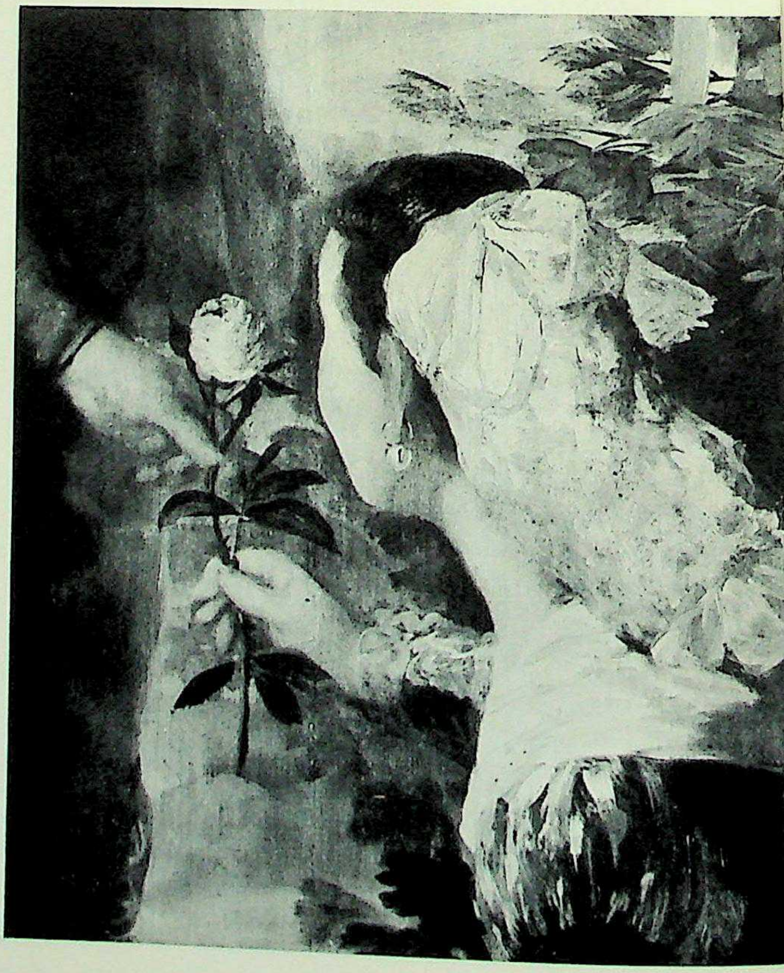
About twenty years after his first journey to Italy Velázquez began a second. Much of his time there was spent in buying paintings and sculptures for Philip. But also he painted two small, airy views of the gardens at the Villa Medici in Rome, brilliant precursors of Corot's sunny views of the Eternal City. In addition he made a number of portraits, including the penetrating likeness of the ruddy and dangerous-looking Pope Innocent X, a portrait considered by many to be one of the world's greatest.

The last decade of Velázquez's life brought forth paintings in which his ultimate aims were best achieved: the shimmering portraits of the new Queen and the royal children, and the two inexhaustible pictures, *The Maids of Honor* (colorplate 4) and *The Spinners* (page 9), in which the diverse personages are disposed, as though casually, in a bath of subtle indoors light and vibrating atmosphere.

But Philip's acquisitions did not end with the works of Velázquez and Rubens. He made purchases of several pictures by Tintoretto (page 60), and Veronese (colorplate 23). It was Philip who bought The Prado's paintings by Raphael (page 52), and a set of four lyrical landscapes by Claude were commissioned from the artist himself through the Spanish ambassador in Rome (page 13). From the sale of the effects of Charles I of England after his execution, Philip acquired the rare little Mantegna now in The Prado and the youthful self-portrait of Albrecht Dürer (page 48).

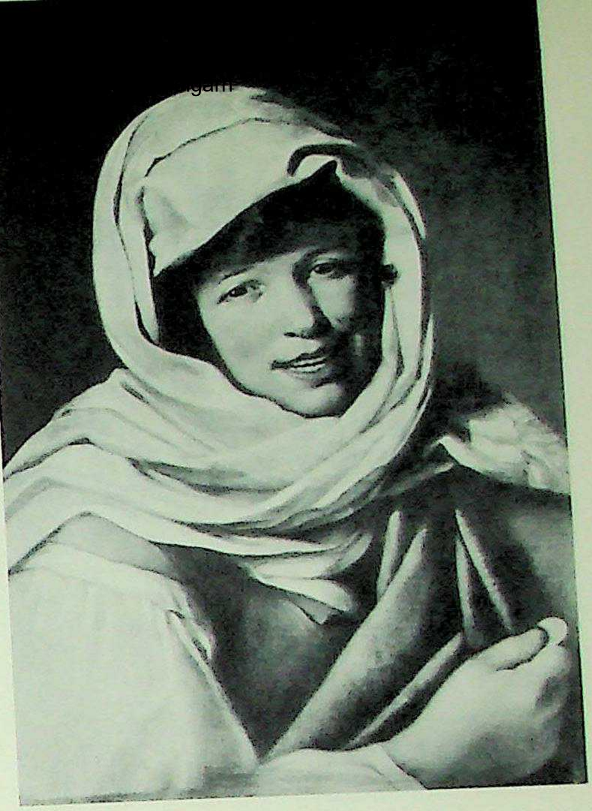
Charles II, known in Spain as *Carlos el hechizado* ("the Bewitched"), because of his dim intelligence, was the unhappy successor to Philip IV. His reign of thirty-five years was for Spain a demoralized period politically, and royal art acquisitions languished too. In 1700 the "bewitched" King died without issue, the last of the Spanish Hapsburgs.

The French courtiers of Charles II had won against the Austrian clique, and the Bourbon Philip of Anjou, a grandson of Louis XIV, became King of Spain as Philip V. But the exhausting War of the Spanish Succession still had to be fought to make his throne secure.



Both Philip the Bourbon and his second wife, Isabella Farnese, had grown up in families habituated to art collecting, and they inherited their families' enthusiasm. Early in their reign they maintained the Court at Seville and it was during this residence that Isabella "discovered" Murillo, who had been little favored by Philip IV. Her interest in paintings was remarkably inclusive. To her collection The Prado owes two outstanding works by Jordaens, a pair of elegant, small Watteaus—the only ones in the Museum (page 13)—several fine Van Dycks (page 12), a sparkling Veronese, and two portraits by Velázquez. One, the so-called *Sibyl*, is thought to be a likeness of the artist's wife. Isabella also owned works by Ribera, including one of his most striking pictures, *Jacob's Dream* (page 22). Of the paintings in The Prado which are from Philip's own collection a group of nine by Poussin demands the most enthusiastic praise—especially the picture of young David after his triumph over Goliath, and the noble, classical view of Mount Parnassus with its muses, poets, and philosophers disposed upon its flank (page 58).

On July 9, 1746 Philip V suddenly died. Isabella Farnese survived him by twenty years and she also survived his son Ferdinand VI. Thus she had the satisfaction of seeing her own son elevated in 1759 to the throne of Spain as Charles III. While in Naples Charles had admired classical art and now he brought to Spain the classicist Bohemian painter Anton Rafael Mengs, who soon became the totalitarian art dictator there, much as Louis David was to be in France a generation later. The King was wise in accepting his advice when it led to the acquisition of Pieter Bruegel's *Triumph of Death* (colorplate 16), and Velázquez's equestrian portrait of the Count-Duke of Olivares. As director of the royal tapestry factory, Mengs replaced worn-out themes with subjects from the everyday life of the Spanish people. To paint the new cartoons he chose as his chief artist Francisco Bayeu. And that pointed the way for the

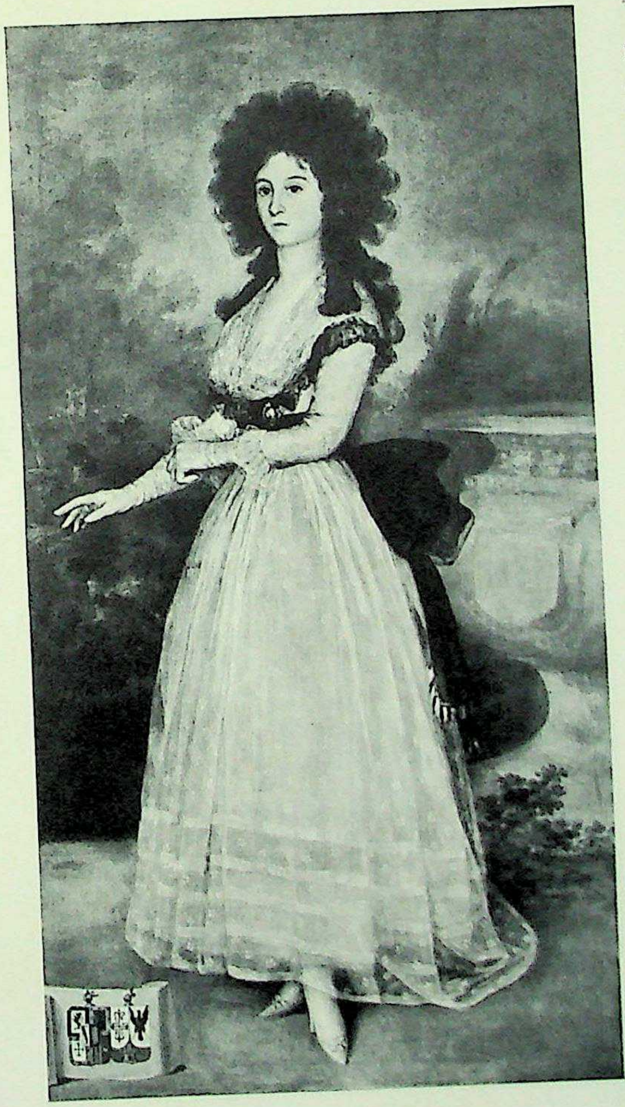


MURILLO, *Spanish, 1618-1682*

A GALICIAN GIRL WITH A COIN

Oil on canvas, 24¾ x 16⅞″

In her broad cheekbones and widely parted lips Murillo has put a look of good nature and docility that accords with the character that Spaniards ascribe to Galicians. Their obdurate and unsmiling land has stamped the Galicians with a different character from the passionate Spaniards of other regions. In his youth the Andalusian Murillo was fond of painting peasant types, ragamuffins eating melons or grapes.



GOYA, *Spanish, 1746-1828*

DOÑA TADEA ARIAS DE ENRÍQUEZ

Oil on canvas, 74¾ x 41¾″

A noted student of Goya remarks, "This Doña Tadea speaks Spanish" and is "a lovely and sympathetic person." But her pretty face does not wear the expression of fashionable portraits. It clearly expresses a fixed intention and a patience which one had better not try too far.

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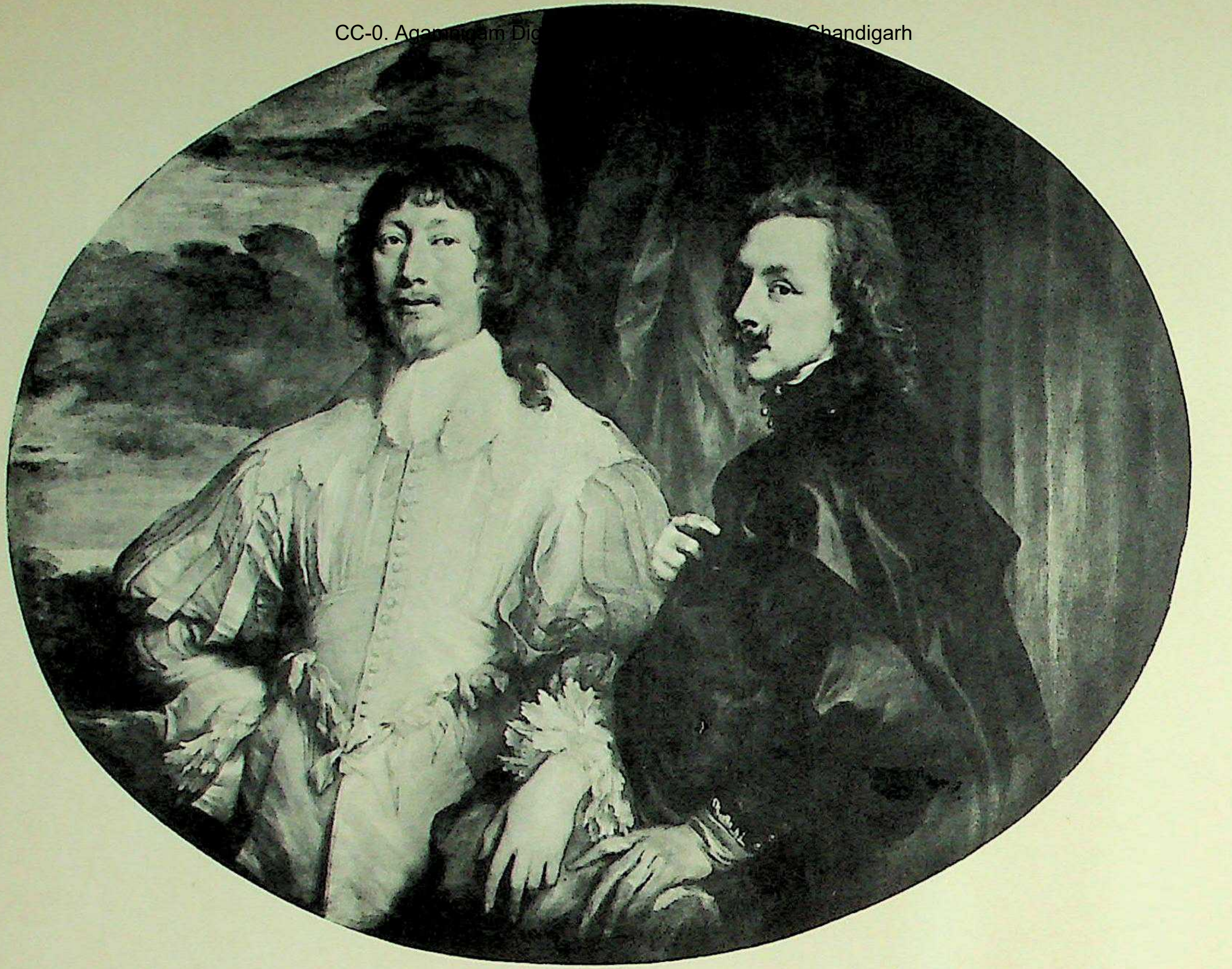


VAN DYCK, *Flemish, 1599-1641*

SIR ENDYMION PORTER AND VAN DYCK
Oil on canvas, 46⅞ x 56¾″

The dandy at the left, Endymion Porter (1587-1649), was a close friend of Van Dyck, as well as of Rubens. He was born in Spain and brought up by relatives there, serving as a page in the household of the Count-Duke of Olivares. Later in England King Charles I entrusted him with royal missions, especially with the purchase of works of art for the royal collections, for Porter was a discriminating connoisseur. He remained loyal to Charles in spite of his awareness of the King's misguided conduct.

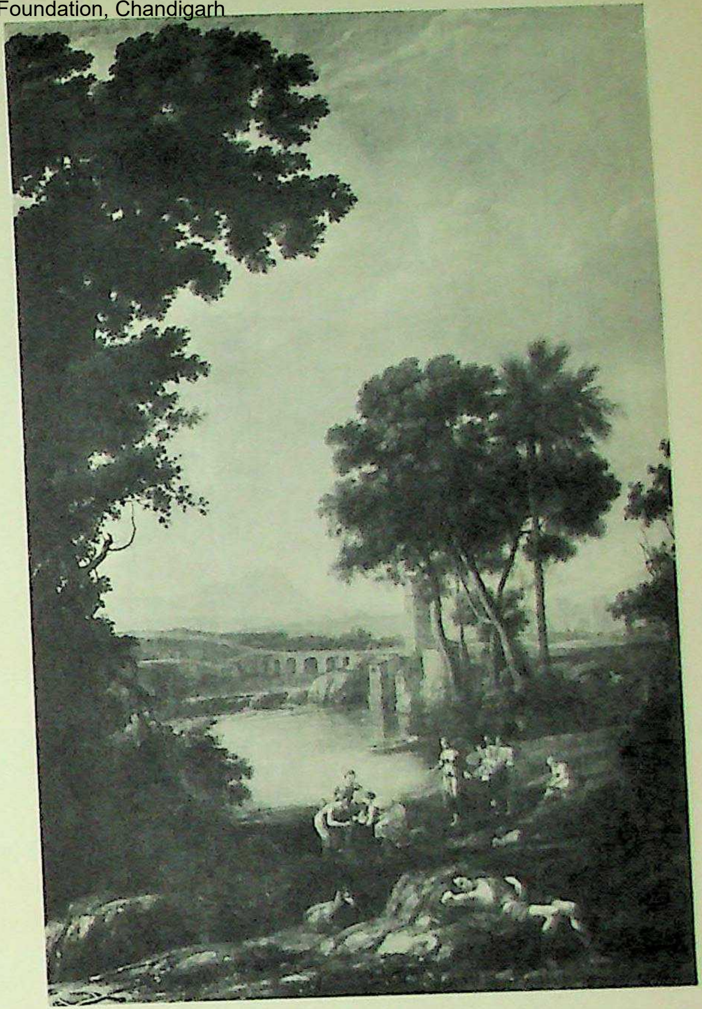
career of Francisco Goya, the most various and spirited genius in the rich history of Spanish painting.

Goya was born in 1746 at Fuendetodos, a small Aragonese village. In near-by Saragossa he worked under Bayeu, whose sister he married. Somehow about 1770-71 he managed a trip to Italy, and seems to have studied the Tiepolo decorations at Villa Valmarana in Vicenza. When he was twenty-nine he joined the staff of the tapestry factory in Madrid, and between 1775 and 1792 received payment for 63 tapestry cartoons, painted full scale in oil on canvas. After two years he already had developed a style far finer in color and drawing and much broader in humanity than the other designers could show. The cartoons, rolled into bundles and forgotten in the basement of the Royal Palace, were rescued about 1870 by the painter Federico de Madrazo, and 46 by Goya are now owned by The Prado Museum (pages 10 and 26).

The qualities of true observation and effective technical freedom which had made his tapestries delightful were applied by Goya to his portraits and resulted in works aesthetically admirable and psychologically penetrating. Goya was too honest to dilute the truths which he saw, and whatever he saw his brush could put on canvas. His work is as free from the ironic bias often imputed to him as from courtly flattery. He seems always to be saying, "This is exactly what they looked like." No artist was more prompt than Goya in arriving at a comprehension of nineteenth-century painting with its frank, informal spirit and its impressionistic technique.

At the age of forty-six Goya had a severe illness which left him stone deaf, and after that he may have read more and thought more, but his letters were never those of a man of formal culture. However, where his friends were concerned his candor, his vitality, his probing curiosity about the nature of his fellowman, and with it all his pithy up-country speech must have gone far indeed toward making up for his inability to hear. Among these friends of his Goya numbered some enlightened intellectuals, yet the convincing immediacy of the witches and hobgoblins in his pictures leads us to suspect him of half-believing in such monsters. Today visitors to The Prado are privileged to shudder before the set of brooding nightmares (page 28) painted by old Goya on the walls of his little country house, the *Quinta del Sordo* (*Deaf Man's Cottage*).

When, in the fateful year 1808, Napoleon sent his armies into Spain, the Spanish people rose in resistance, but even with Wellington's help it took four years to drive the French usurper across the Pyrenees. Two stirring paintings by Goya celebrate the initial resistance



C L A U D E L O R R A I N, *French, 1600-1682*

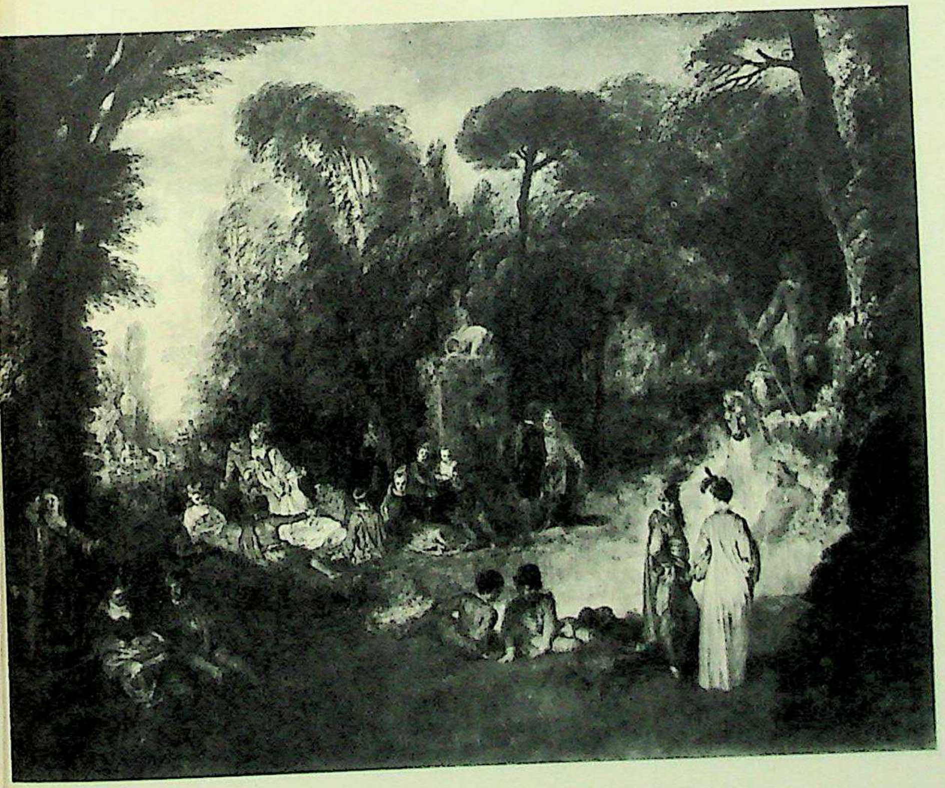
MOSES SAVED FROM THE NILE

Oil on canvas, 82¼ x 54⅜"

One of a set of four large upright canvases painted for Philip IV. As in all of Claude's most beautiful works, the figures are very small in relation to the lofty sweep of sky and distance, conveying an impression that all human activity, no matter how dramatic, is subordinate to the great harmony of nature.

of the people of Madrid and dramatize the bloody reprisal of the invader (colorplate 8). Ferdinand VII, who had spent the difficult years of the invasion as a prisoner in France, returned ultimately to his throne. But his reactionary rule drove out many of the Spanish liberals. They took refuge in France, and in 1824 Goya joined them, there to spend enjoyably and productively the last years of his long life. Back in Spain it required a revolt of the army to make Ferdinand accept a liberal Constitution. But he was still activated occasionally by the old Hapsburg-Bourbon urge to collect paintings. The Prado Museum is indebted to him for two fine Zurbaráns celebrating St. Peter Nolasco (colorplate 6), for El Greco's *Holy Trinity* (colorplate 1), for Velázquez's *Christ on the Cross,* and for three Riberas. Ferdinand VII was the last of the royal collectors of Spain, and in justice must be remembered as the founder of The Prado Museum.

The legal status of the great collection was altered fundamentally in 1868 when the Museum ceased to be the property and responsibility of the Royal Family. As a State museum, which after 1912 came under the control of a Board of Trustees, it began receiving private gifts and bequests. In 1915 the important bequest of Pablo Bosch brought the tranquil and lovely *Rest on the Flight into Egypt* by Gerard David (page 36) and first rate works by Morales and El Greco. In 1930 the bequest of Don Pedro Fernández-Durán included the glowing *Virgin and Child* by Rogier van der Weyden (colorplate 11) and Goya's *Colossus* (page 26). Purchases made by the Trustees (through the National Ministry of Education) have included in recent years the intense little *Pietà* (page 32) by Rogier van der Weyden, and excellent Spanish paintings of the fifteenth and sixteenth centuries, such as the Flanders-inspired *Archangel Michael* (page 7) and Bermejo's majestic portrait of the enthroned *Santo Domingo de Silos* (page 8).

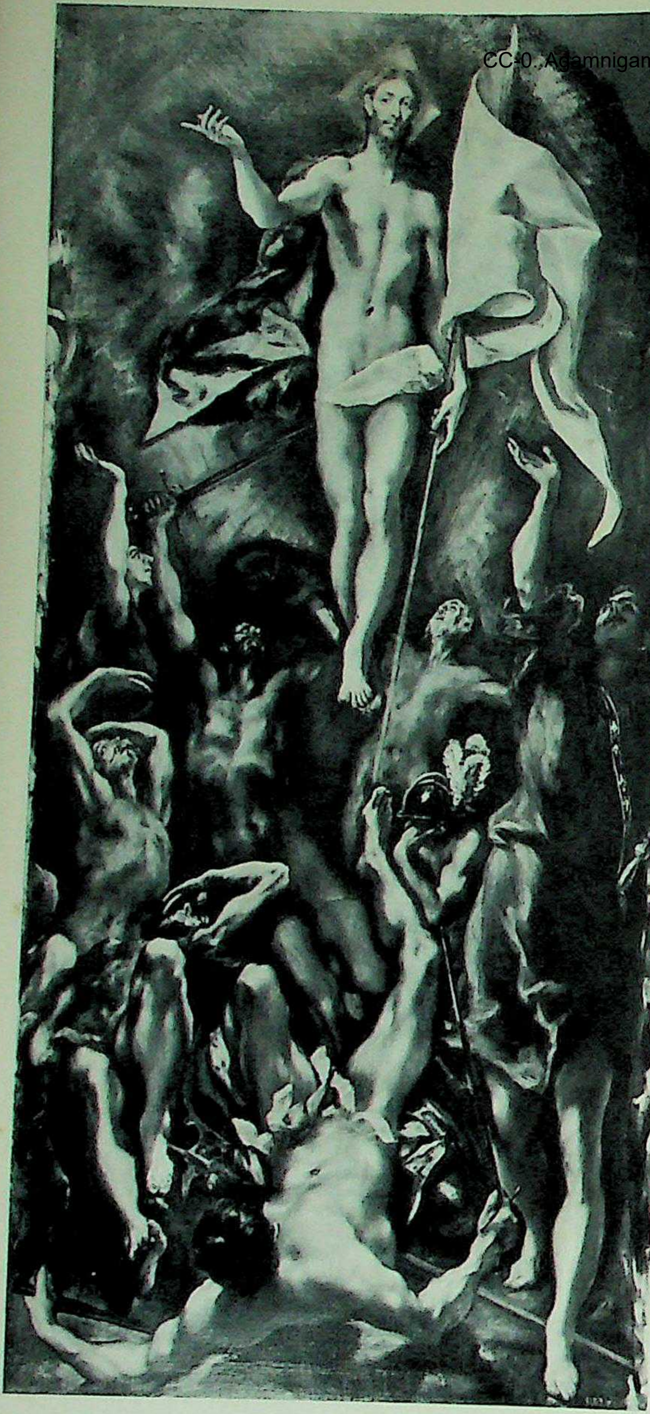


W A T T E A U, *French, 1684-1721*

A FESTIVITY IN A PARK

Oil on canvas, 18⅞ x 22"

In a park adorned with statues of Ceres and Neptune, amorous couples are lounging and strolling in the inviting shade. Watteau is said to have observed the statues in the park of Saint Cloud, but the introduction of the umbrella pine, peculiar to the Mediterranean basin, is a device of romantic exoticism; and practical disposal of the water pouring from the fountain of Neptune does not greatly trouble our idyllic painter.



EL GRECO, *Spanish, 1541-1614*
THE RESURRECTION
Oil on canvas, 108 x 50″

Like The Pentecost of the same size and shape, this is one of El Greco's late works. The face of Christ wears an expression of radiant tranquillity and detachment, proclaiming that not only death, but life too, with its anxieties and suffering, has lost its dominion over Him. He holds the banner of the Resurrection, and His glowing, transfigured body seems to float upward, weightless and free. The soldiers who had been set to guard Him fall backward in dismay. El Greco has introduced an original motive in the soldiers who attempt with brandished swords to stop Christ's rising.

colorplate 1 ⟶

EL GRECO

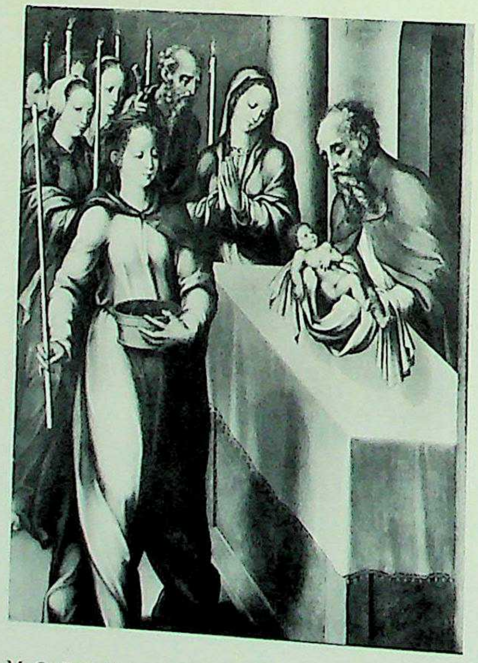
Spanish, 1541-1614

THE HOLY TRINITY

Oil on canvas, 118⅛ x 70½″

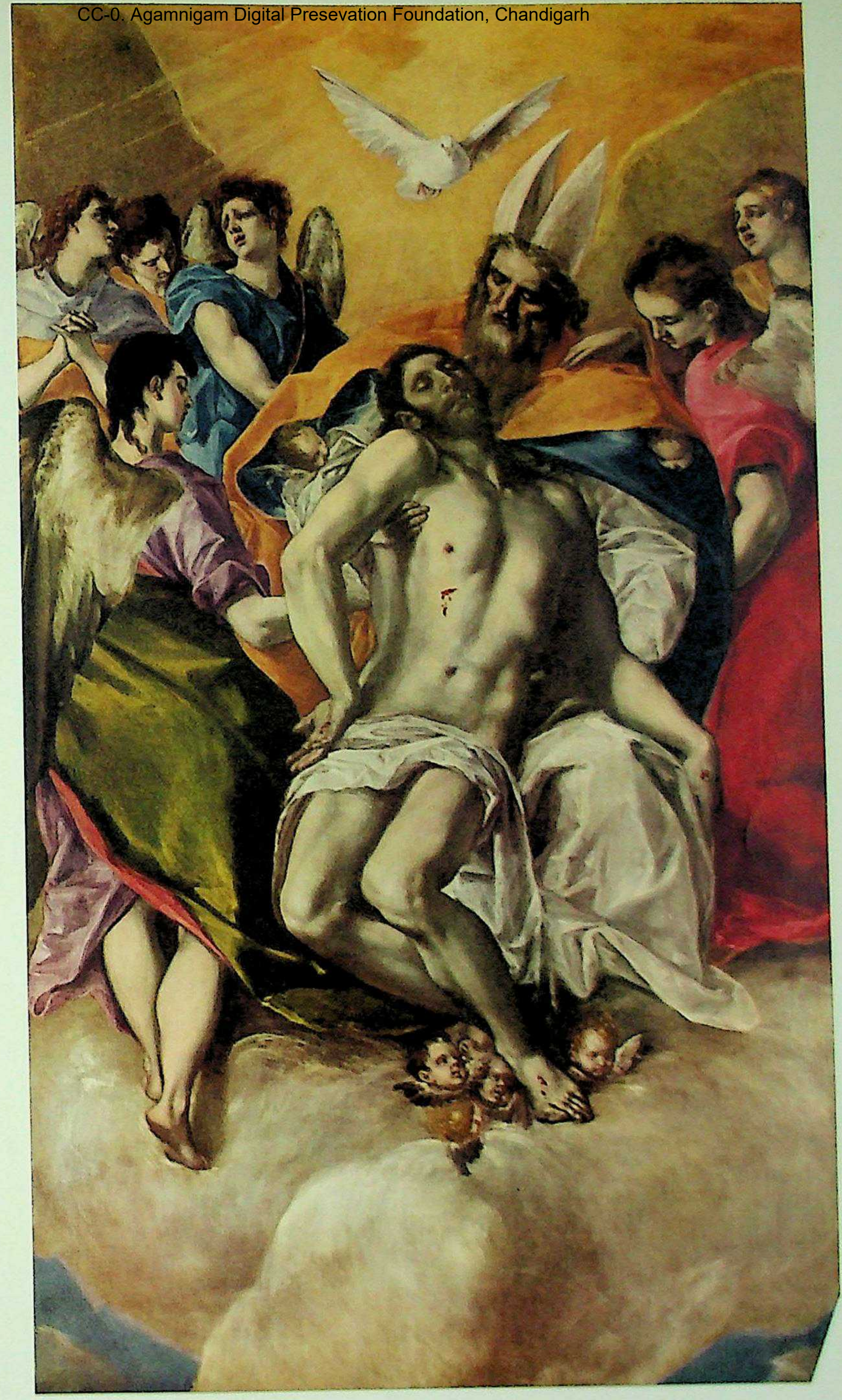
This artist, whose real name was Domenicos Theotocopoulos, was born in Crete. He must have begun to paint in the Byzantine icon tradition; but some time in his twenties he went to Venice where he probably studied with Titian and was influenced by Jacopo Bassano and Tintoretto. In 1570 he went to Rome and came under the influence of Michelangelo's work. Before 1577 El Greco moved to Spain, settling permanently in Toledo. For churches and convents in that city, he painted many works in his increasingly distorted, emotional style. In this, one of the first Toledo works, the smooth, solidly modeled flesh and heroic proportions of the body of Christ plainly declare the influence of Italian painting of the late Renaissance.

This kind of representation of the Holy Trinity, with the dead Christ supported by God the Father, is known also as the Throne of Grace. The theme has a long history, but it became an especial favorite of the Counter-Reformation; the sorrow of the Father for the suffering that He himself had ordained for the Son induced the intense contrition so characteristic of the religious emotions of the late sixteenth century.



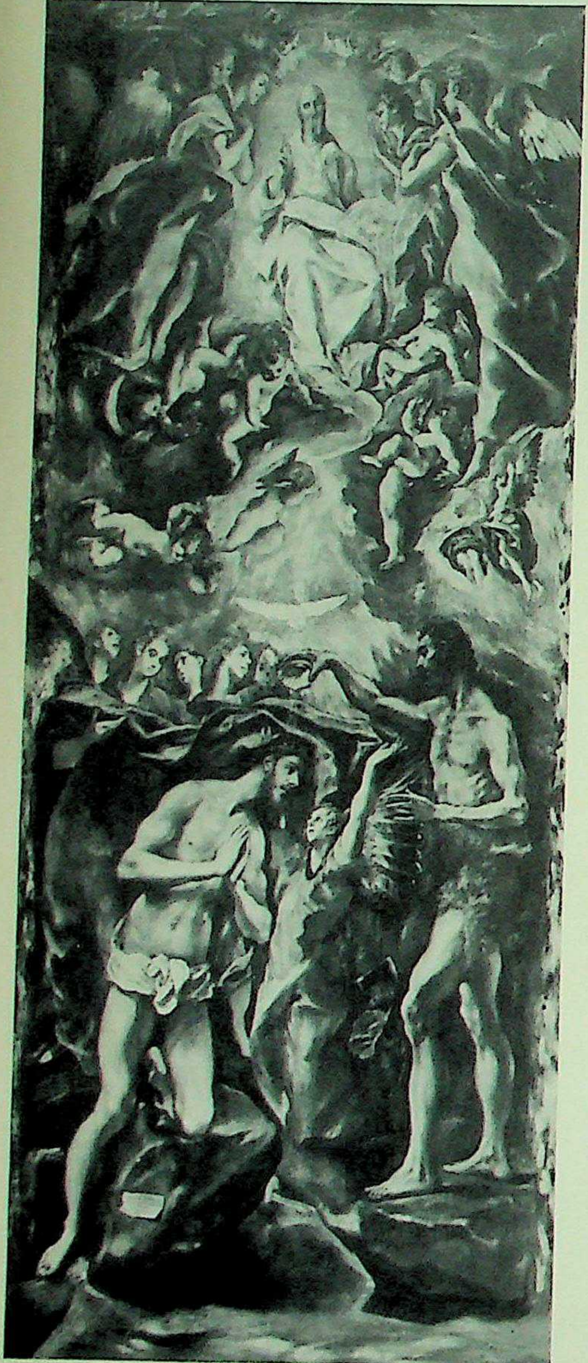
MORALES, *Spanish, c. 1509-1586*
THE PRESENTATION OF THE CHRIST CHILD IN THE TEMPLE
Oil on wood, 57½ x 44⅜″

This is one of the most surprising compositions by Morales that has survived. The placing of the altar diagonally and off to one side of the picture is contrary to the usual practice. Still stranger are the damsels with their offerings and their long lighted candles.



EL GRECO, *Spanish, 1541-1614*
THE BAPTISM OF CHRIST
Oil on canvas, 137¾ x 56¾"

This Baptism *is one of several pictures that El Greco painted for the church of the Augustinian College in Madrid, founded by Doña Maria de Córdova y Aragon, a lady-in-waiting to Queen Anna, Philip II's fourth wife. El Greco, who was responsible also for much of the architecture and sculpture in this church, received the commission for* The Baptism of Christ *late in 1596, about midway in his Spanish career.*



colorplate 2 ⟶

EL GRECO

Spanish, 1541-1614

THE PENTECOST
Oil on canvas, 108¼ x 50"

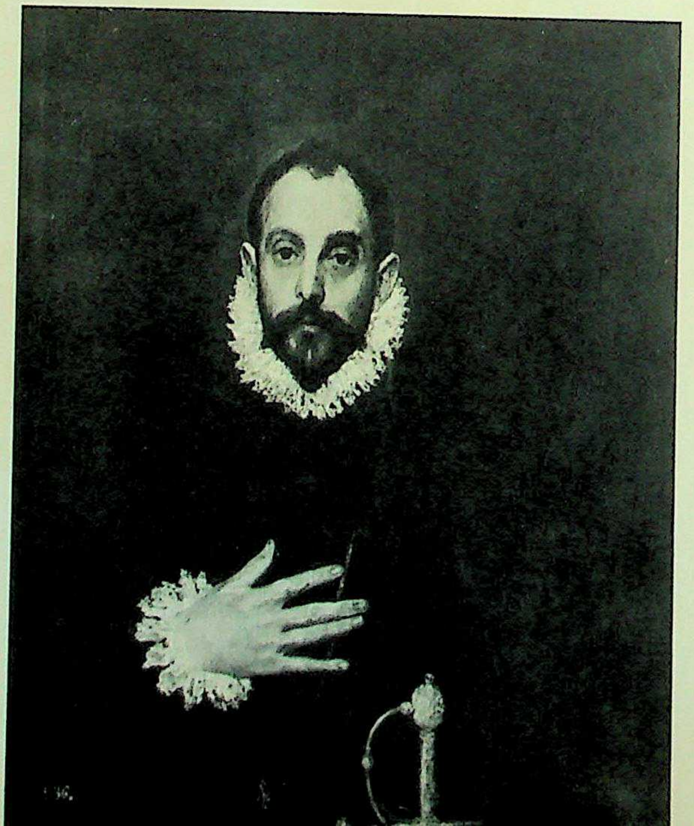
Few subjects are better adapted to the expression of El Greco's genius than this one, which was a spiritual experience of such overpowering intensity that it took concrete form perceptible to the sight and hearing of all those participating. The painting represents the promised descent of the Holy Spirit upon the disciples and intimates of Jesus on the Jewish feast of the Pentecost, fifty days after the Passover in which He was crucified.

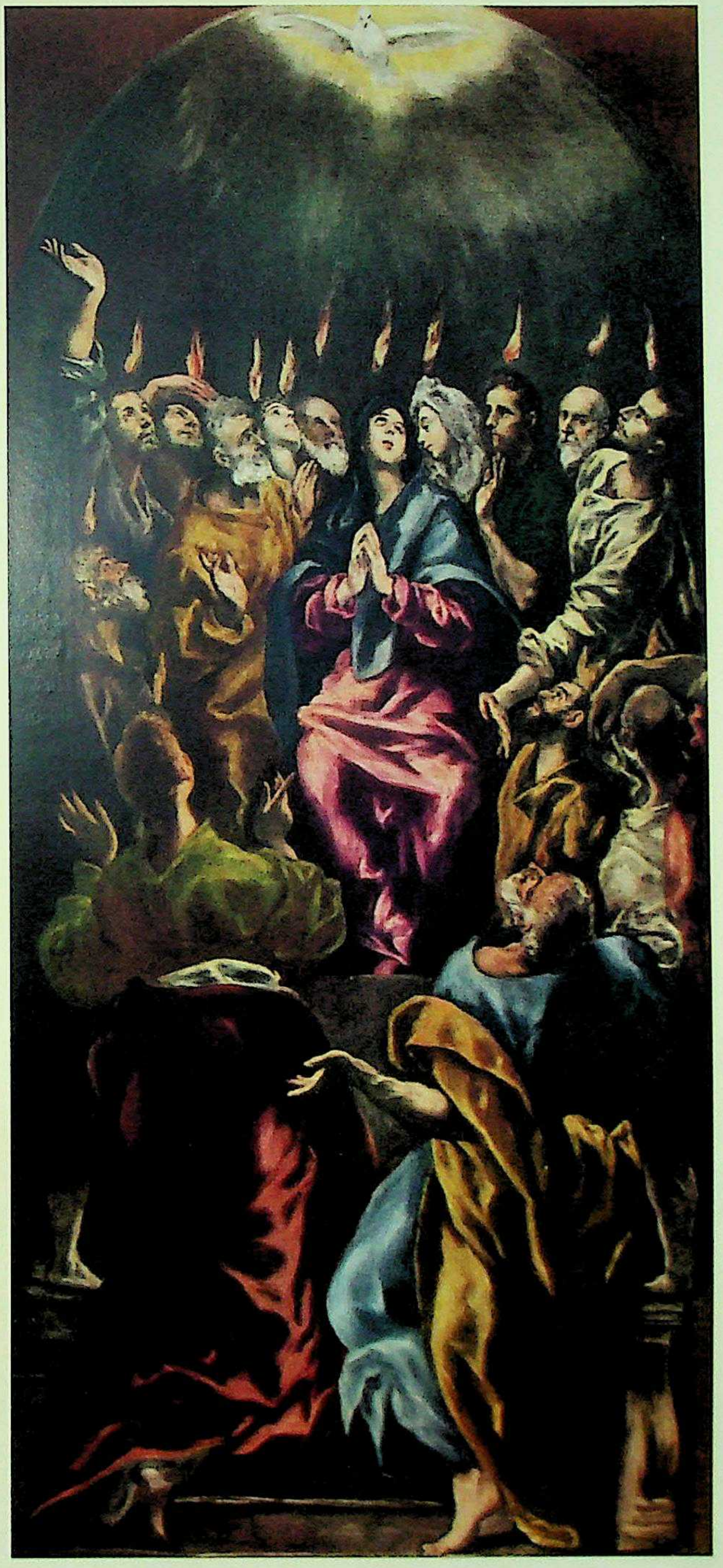
The event is described with stark simplicity in the Acts of the Apostles 2:1-4: "And when the day of Pentecost was fully come, they were all with one accord in one place. And suddenly there came a sound from heaven as of a rushing mighty wind, and it filled all the house where they were sitting. And there appeared unto them cloven tongues like as of fire, and it sat upon each of them. And they were all filled with the Holy Ghost, and began to speak with other tongues, as the Spirit gave them utterance."

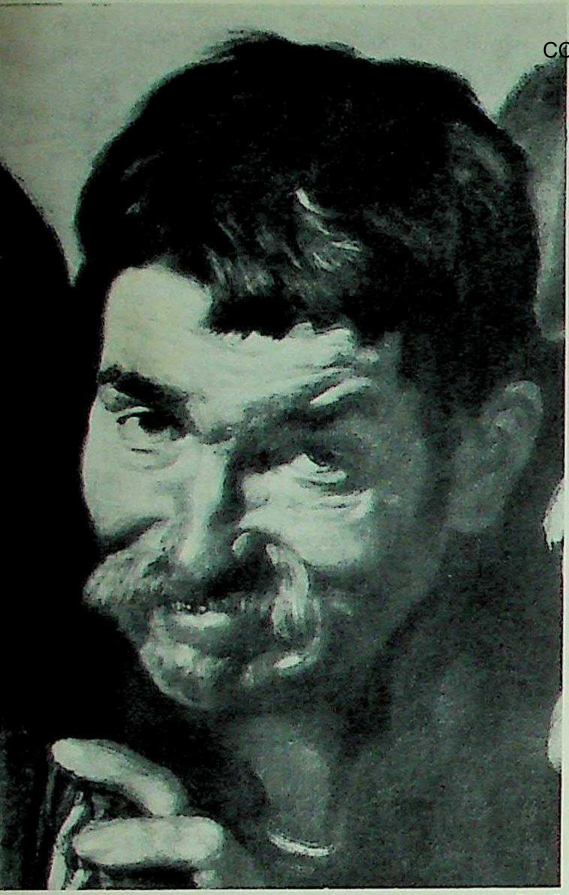
El Greco has composed his picture marvelously on ascending levels that lead the eye upward to the Virgin, and above her head to the Dove of the Holy Spirit. The heads of the uppermost figures are in an undulating horizontal line that clearly separates the events of earth from the manifestations of heaven. *The Pentecost* has the same dimensions and the same arched top as *The Resurrection* (page 14), and like it was probably painted for an altarpiece made in the last decade of the painter's life, about 1608.

EL GRECO, *Spanish, 1541-1614*
PORTRAIT OF A MAN WITH
HAND ON BREAST
Oil on canvas, 31⅞ x 26"

El Greco signed this portrait, as was his custom, in Greek, but used all capital letters, a form of signature that he employed only in early works. The picture must therefore be dated at the start of his Spanish career. The spirit of the work is already that of El Greco's most Spanish creations. The beautiful hand is laid on the breast in solemn promise or attestation, and an expression combining graciousness and melancholy appears in the aristocratic face. The sword hilt is of sculptured gold, and a medal or the badge of a military order hangs from a fine chain about the neck of the subject.







detail

colorplate 3 ⟶

VELÁZQUEZ

Spanish, 1599-1660

THE SURRENDER OF BREDA

Oil on canvas, 120⅞ x 114½″

This painting was one of twelve ordered by King Philip IV from various artists available to him at the time. All represented military triumphs which had been won during his reign.

The *Surrender of Breda,* apportioned to Velázquez, celebrated one of Spain's greatest victories, for it terminated the eight-months' siege of an almost impregnably fortified city. The scene depicted by Velázquez had occurred on June 5, 1625. The Dutch commander, Justin of Nassau, was chivalrously permitted to march his men out of Breda in good order and was personally and graciously received by Marchese Ambrogio Spinola, the Genoese soldier of fortune who commanded the Spanish army.

Usually called *The Lances* (*Las Lanzas*) in Spain, this is one of Velázquez's most famous compositions. Critics have pointed out several paintings and engravings showing lances against the sky as possible sources of this picturesque device, but none develops it to a degree comparable to this work by Velázquez with its twenty-five positive verticals. In this picture the artist as always searches out the human aspects of the event. It was one which he had to imagine, for he had not witnessed it. He has individualized each face, and has supposed that the long and exhausting siege must have left the troops with little interest in the formal surrender of a key.

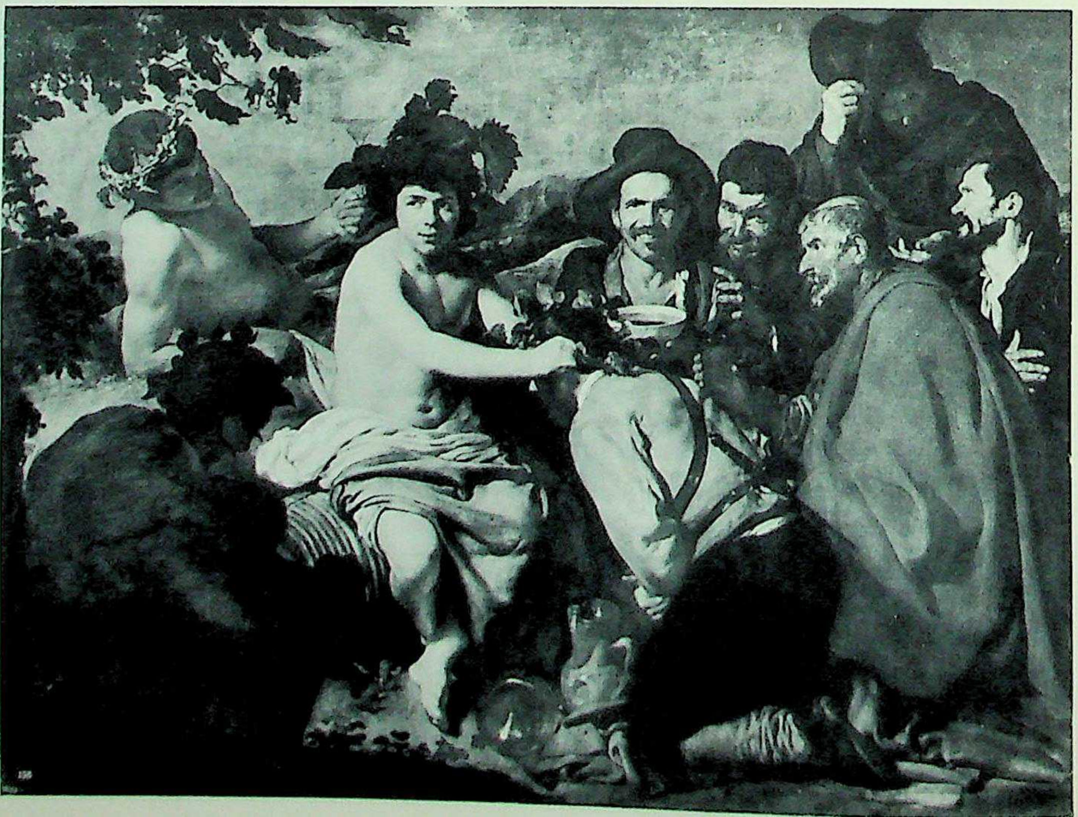
VELÁZQUEZ, *Spanish, 1599-1660*

THE TOPERS *or* THE TRIUMPH OF BACCHUS

Oil on canvas, 65 x 88⅝″

Just before Velázquez started on his first visit to Italy in the summer of 1629, he received payment for this "painting of Bacchus, which he made in his Majesty's service." For all its liveliness, it is painted with the heavy brush and strong shadows which Velázquez used in his early years in Seville and Madrid.

Formerly known as Los Borrachos (The Drunks *or* The Topers) *this painting is now recognized from the written record as a festival of the bibulous god of the ancients. But the characters are regular Spanish types, even to the interloping beggar. Was Velázquez perhaps representing an actual seventeenth-century grape-harvest festival?*



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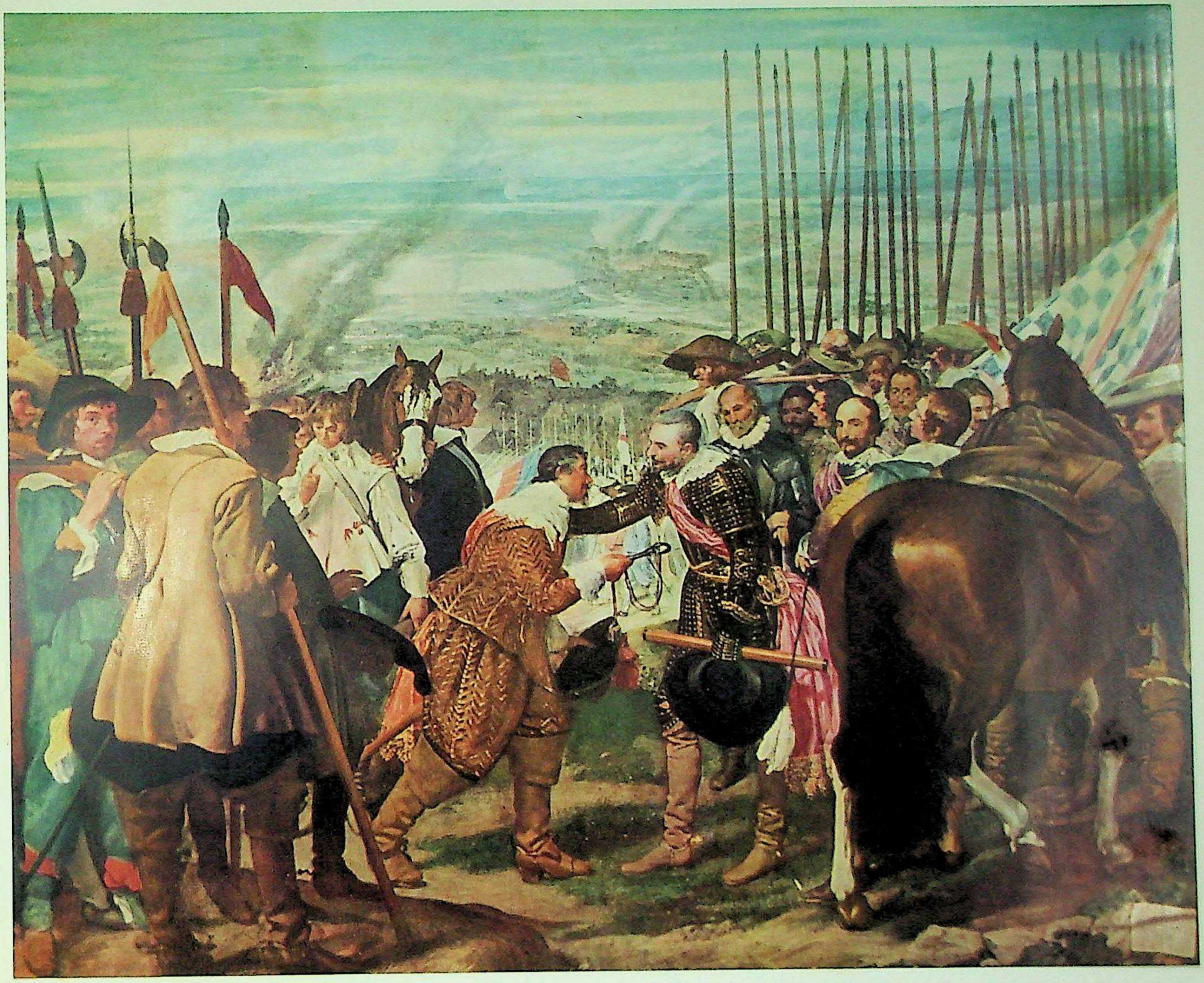
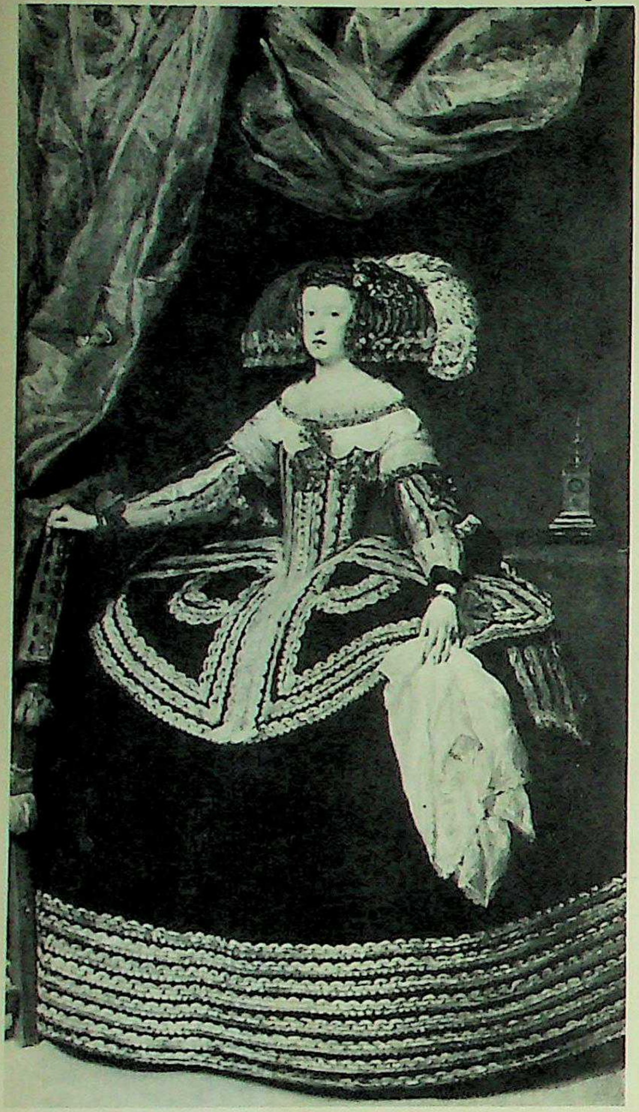




VELÁZQUEZ, *Spanish, 1599-1660*
QUEEN MARIANA OF AUSTRIA
Oil on canvas, 91 x 51⅜″

The French Impressionists derived from Velázquez and Goya much of what they introduced into the modern technique of painting. The brilliant portrait of Queen Mariana, painted by Velázquez in 1652 or 1653, after his return from the second of his visits to Italy, reveals some of the discoveries that he had made in expressing the alive, quivering, almost unraveled appearance of solid objects under the influence of light. A typical example is the rendition of Mariana's flaccid left hand which holds her enormous handkerchief. Not only the fingers but also the jeweled rings, bracelet, and cuff are tremulous with light.

colorplate 4 ⟶

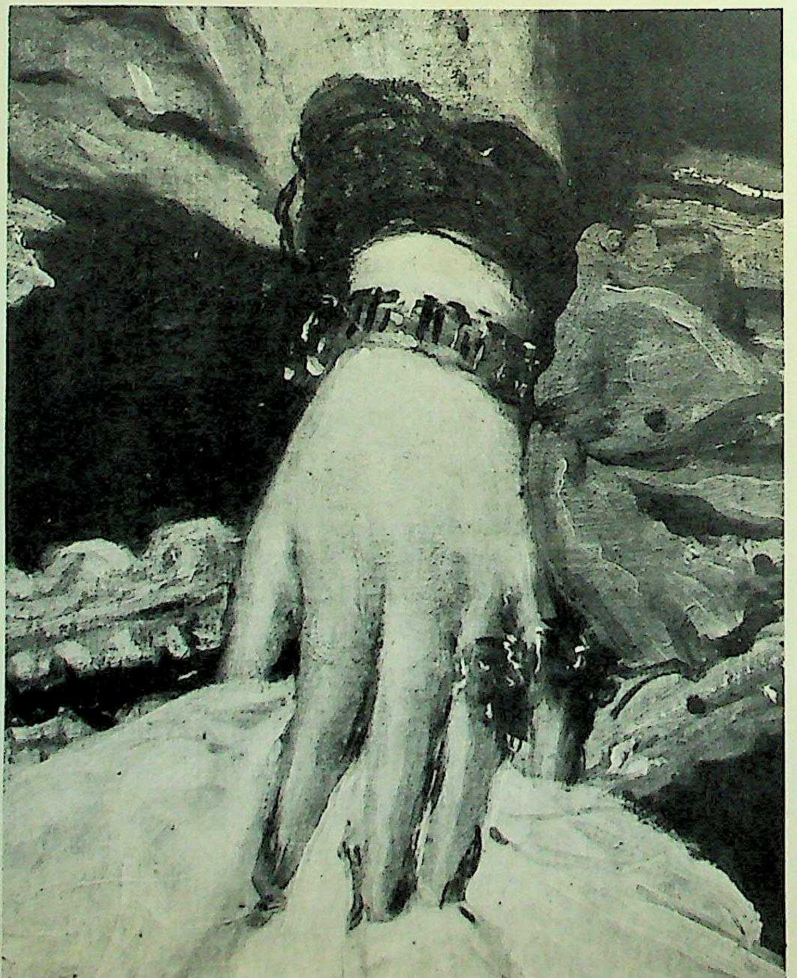
VELÁZQUEZ

Spanish, 1599-1660

THE MAIDS OF HONOR (LAS MENINAS)
Oil on canvas, 125¼ x 108⅝″

This masterpiece is arranged with touching naturalness and easy informality. The entire scene was painted from an image in an unseen mirror which must have been placed about where we, the spectators, would stand. The artist is seen at work on his canvas (see page 8) which appears to have about the same height as the actual painting.

The prima donna of the occasion is Doña Margarita of Austria, the five-year-old daughter of Philip IV and his second Queen, Mariana. At one side of the little princess one of the *meninas* (Maids of Honor who were daughters of noble houses) kneels affectionately, offering a drink of water. The little Princess remains sweet but inattentive. In the foreground the old mastiff would like to sleep, but the tiny dwarf Nicolasito prods him. The clumsy buffoon Maribárbola watches herself in the big mirror. At the back of the room in a small mirror are seen reflected the King and Queen, while beside this mirror a startling rectangle of light strikes in as the palace superintendent opens a door. In *Las Meninas*, stiff ceremonial is replaced by normal everyday life.



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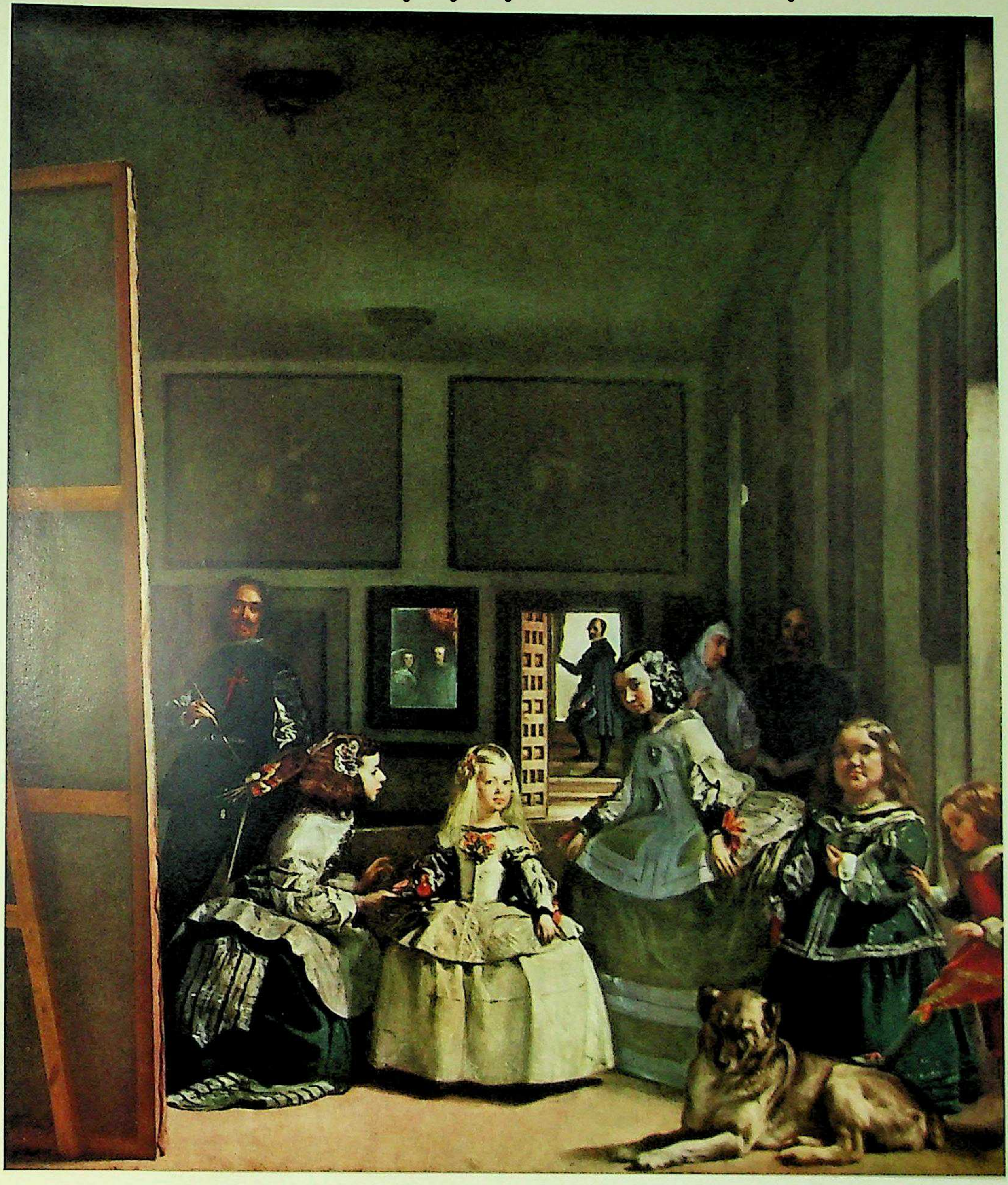
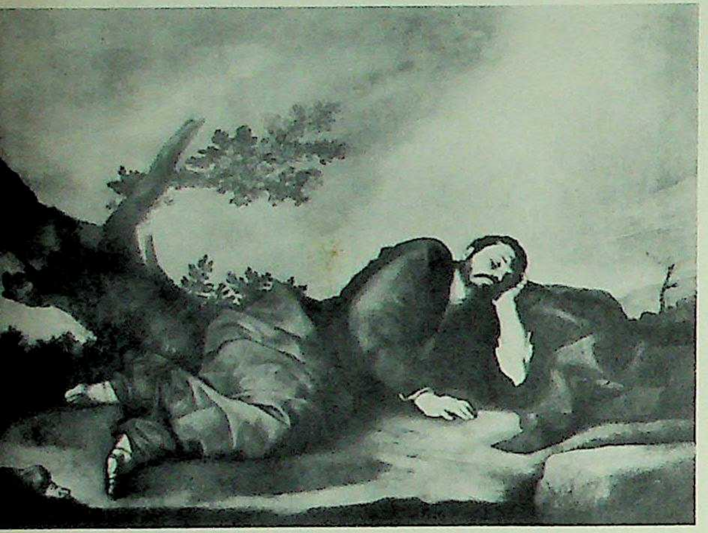


RIBERA, *Spanish, 1591-1652*
JACOB'S DREAM
Oil on canvas, 70½ x 91¾"

The biblical source is in Genesis 28:10-12. "And Jacob went out from Beersheba, and went toward Haran. And he lighted upon a certain place, and tarried there all night, because the sun was set; and he took of the stones of that place, and put them for his pillows, and lay down in that place to sleep. And he dreamed, and behold, a ladder set up on the earth, and the top of it reached to heaven: and behold the angels of God ascending and descending on it."

colorplate 5 ⟶



RIBERA

Spanish, 1591-1652

THE MARTYRDOM OF
ST. BARTHOLOMEW
Oil on canvas, 92⅛ x 92⅛"

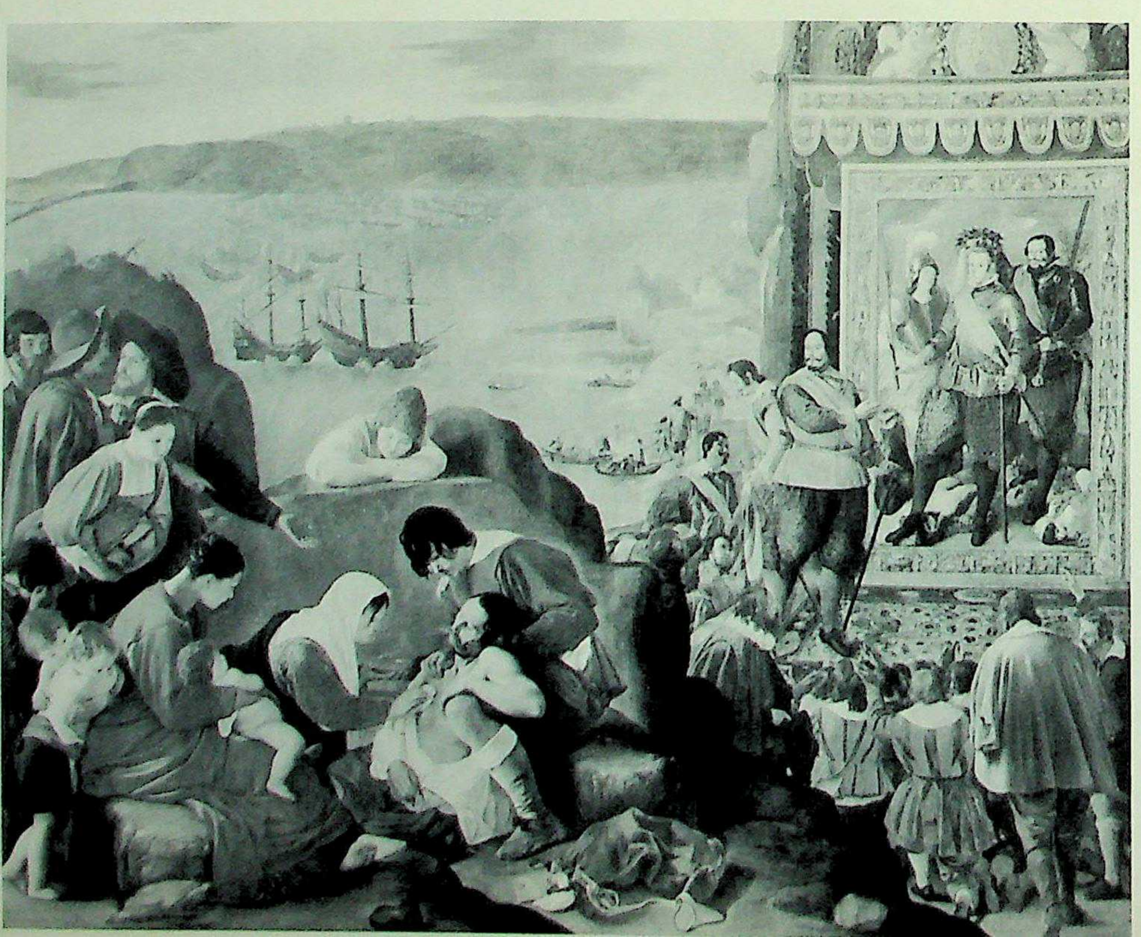
Ribera, one of the greatest of the Spanish painters, was born in Játiba, a small village in the hills south of Valencia. At an early age, twenty or thereabouts, he went to Naples, then a possession of Spain, and remained there for the rest of his life, painting for successive art-loving viceroys from Spain.

In this painting Ribera shows St. Bartholomew being made ready for crucifixion by three ruffians, who have already bound his wrists cruelly to the lowered transverse bar of the cross and are now hoisting the body into place by means of ropes. The wide Y of the Saint's arms and torso, and the passionate protest of the legs, are tremendously dramatic yet without any recourse to hysterics. The same may be said of the townsfolk who watch the scene with quiet self-control. The eyes of the spectator are carried toward the top of the picture and beyond by the angles of the ropes.

The composition has become grand and free, with all the forms easily legible. Although Ribera had been living in Naples for about thirty years, the heads at the lower left remain surprisingly Spanish.

MAINO, *Spanish, 1568-1649*
THE RECONQUEST OF BAHÍA
Oil on canvas, 121⅞ x 150"

Bahía de Todos los Santos ("Bay of all Saints"), a Brazilian port, was loosely claimed by the Spanish crown but was occupied by the Dutch West India Company in 1624. In the following year, Spain and Portugal joined in sending a fleet to recapture it. This painting celebrating the reconquest was executed for the Hall of Kingdoms in the palace of Buen Retiro.



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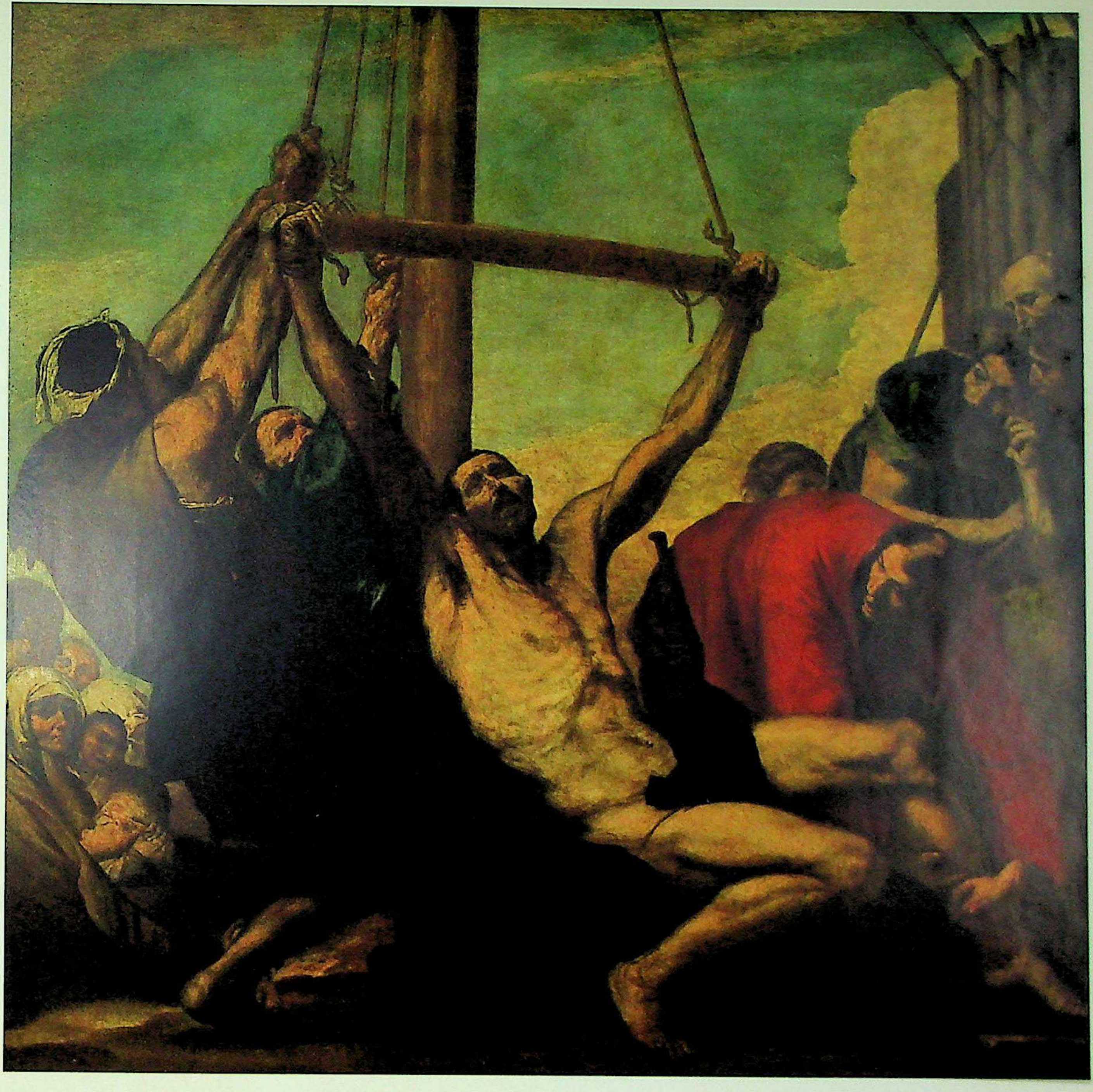
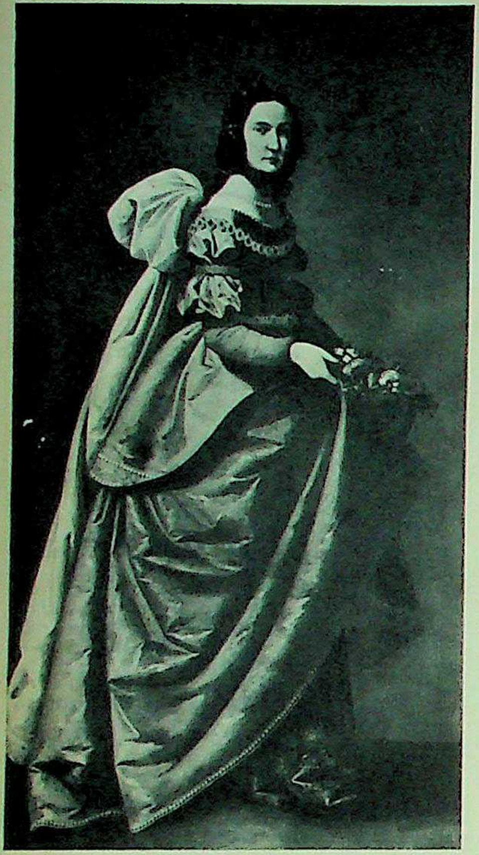




ZURBARÁN, *Spanish, 1598-1664*
ST. CASILDA
Oil on canvas, 72½ x 37¾″

According to the most credible theory, these friendly lady saints by Zurbarán are not saints at all, but pretty Sevillian ladies with the price of a portrait and with a vivid desire to be shown in the guise of her patron saint—only, por favor, *more becomingly dressed! Although Zurbarán made many of these enchanting potboilers, he also painted serious female saints, but there the expression of modesty and holiness is unmistakable.*

colorplate 6 ⟶

ZURBARÁN

Spanish, 1598-1664

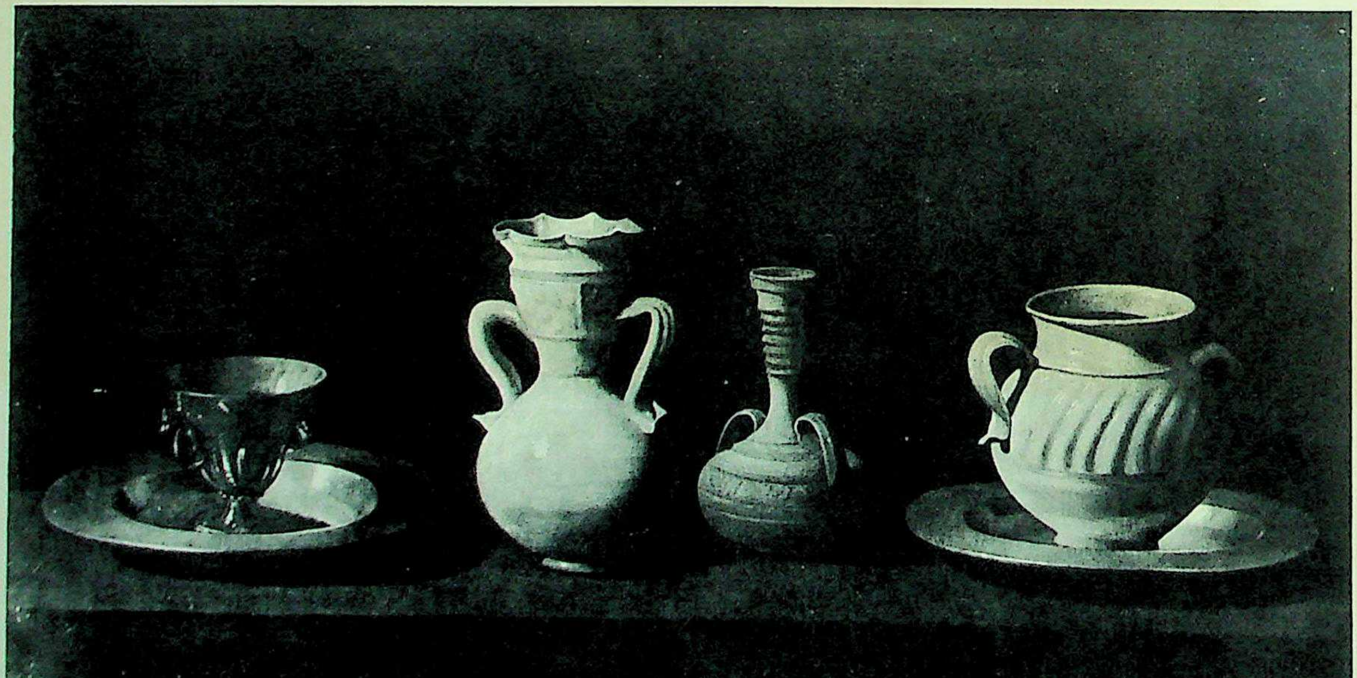
ST. PETER NOLASCO'S VISION OF ST. PETER THE APOSTLE

Oil on canvas, 70½ x 87¾″

St. Peter Nolasco was canonized in 1628. A year later, Zurbarán was commissioned to supply twenty-two episodes from the life of the Saint, although he himself may not have painted the entire series.

In this painting, Nolasco suddenly experiences a vision of St. Peter, his patron saint, who having been condemned to death chose to be crucified head downward as a sign of humility. Zurbarán has made the vision of the elderly, inverted Saint such a real presence that the beholder is quite jolted.

Zurbarán was born in the small town of Fuente de Cantos (Badajoz). He served his apprenticeship in Seville, but how his style developed is a mystery, for though his master's name is known, his works are not. It is enough that Zurbarán's bold, pictorial conceptions and his powerful modeling made it possible for him to paint some of the handsomest and most emotional pictures of religious persons and events in the history of Spanish painting.



ZURBARÁN, *Spanish, 1598-1664*
STILL LIFE
Oil on canvas, 18⅛ x 33⅛″

The Prado's picture was praised by an authority on Spanish painting for its simplicity and honesty; and the stiff alignment of objects was compared with the arrangement of flowers on an altar.

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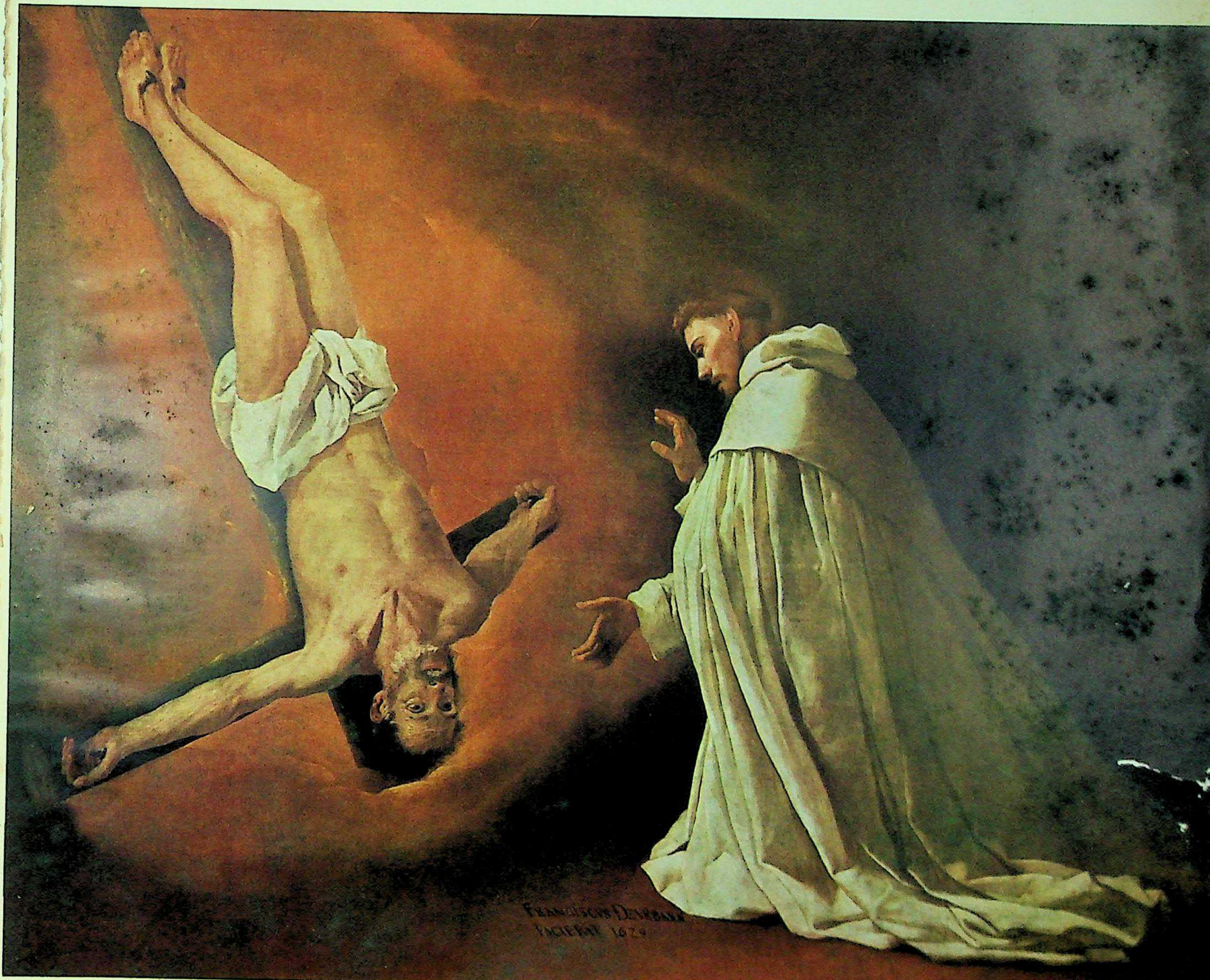
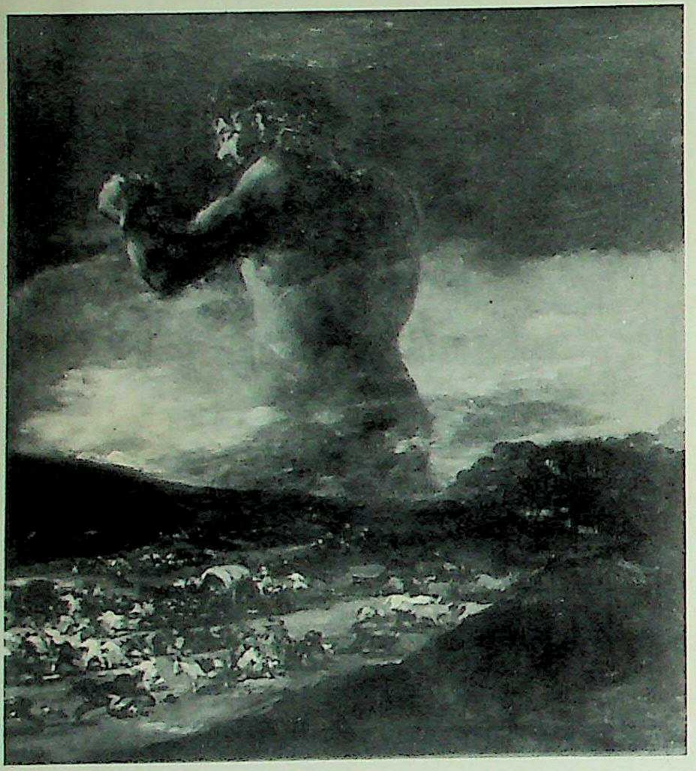

FRANCISCUS DEZURBARA
FACIEBAT 1629

colorplate 7 ⟶



GOYA

Spanish, 1746-1828

MAJA NUDE
Oil on canvas, 38⅛ x 74¾"

This beautiful pale nude was painted as a companion piece to the rosier *Maja Clothed,* which shows the same young woman in the same pose. Together, they are a pair of paintings as famous and as fine as any of Goya's achievements.

These canvases have afforded writers of popular biography and their readers much pleasurable titillation because of the legend that they represent Goya's wayward and enchanting sweetheart, the famous Duchess of Alba, and that the clothed *Maja* was painted under pressure in order to allay any suspicions which the nude *Maja* might have aroused in the Duke.

In actuality they were probably painted at least two years after the Duke's death, and in any case this broad-browed, wide-hipped woman with her level, appraising gaze, belonged to a physical type as far as possible from that of the Duchess of Alba, whose portraits exist.

Each writer enjoys giving his own definition of the word *maja.* A useful one would be: a pretty working-class girl with a gay spirit and a fondness for attractive clothes that conform to what her friends are wearing.

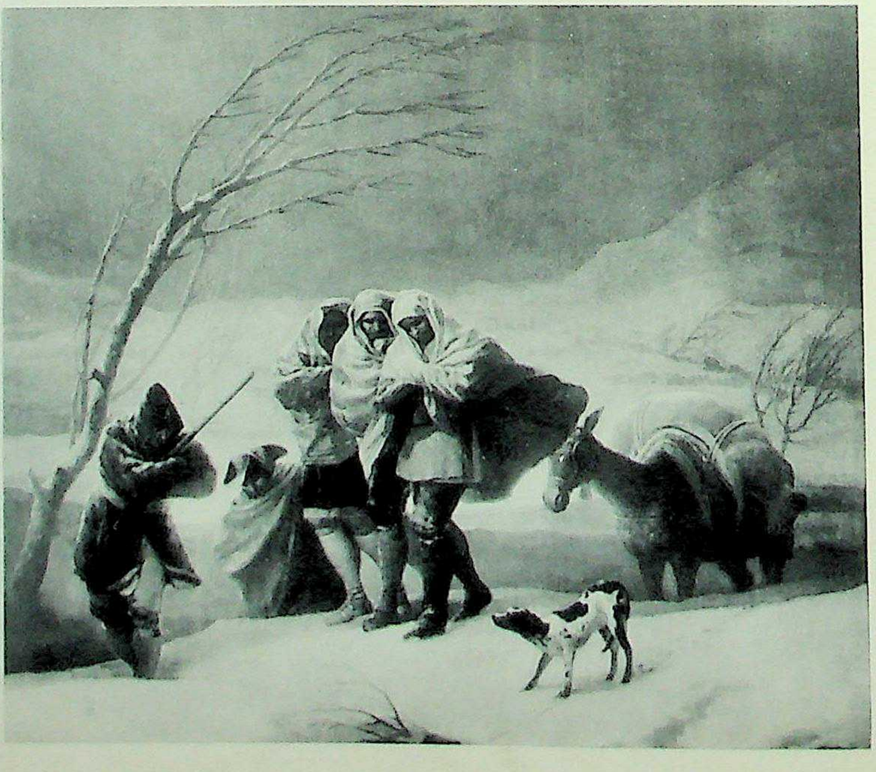
GOYA, *Spanish, 1746-1828*
THE COLOSSUS
Oil on canvas, 45⅝ x 41⅜"

An entire village including its cattle is scattering in a wild panic because a mountain-high, nude giant has appeared nearby, sitting on the ground yet towering above the clouds. He rests there, looking the other way, and as yet unaware of the terror he is causing. The only other creature that remains calm is a stupid donkey standing in the foreground.

Some critics see a relation between The Colossus *and the horrible nightmares of 1819 to 1823 that Goya painted on the walls of the* Quinta del Sordo.

GOYA, *Spanish, 1746-1828*
THE SNOWSTORM
Oil on canvas, 108¼ x 115¾"

This picture of typical Spanish life is one of the sixty-three cartoons for tapestries which Goya painted for the royal tapestry factory of Santa Barbara between 1775 and 1792. Forty-six are now owned by The Prado. This one, according to the factory's account books, was delivered toward the end of the year 1786. By that time Francisco Bayeu, Goya's brother-in-law, was in charge of the factory. The tapestry woven after Goya's Snowstorm *was intended for the Royal Palace at El Pardo near Madrid, and is now conserved there.*



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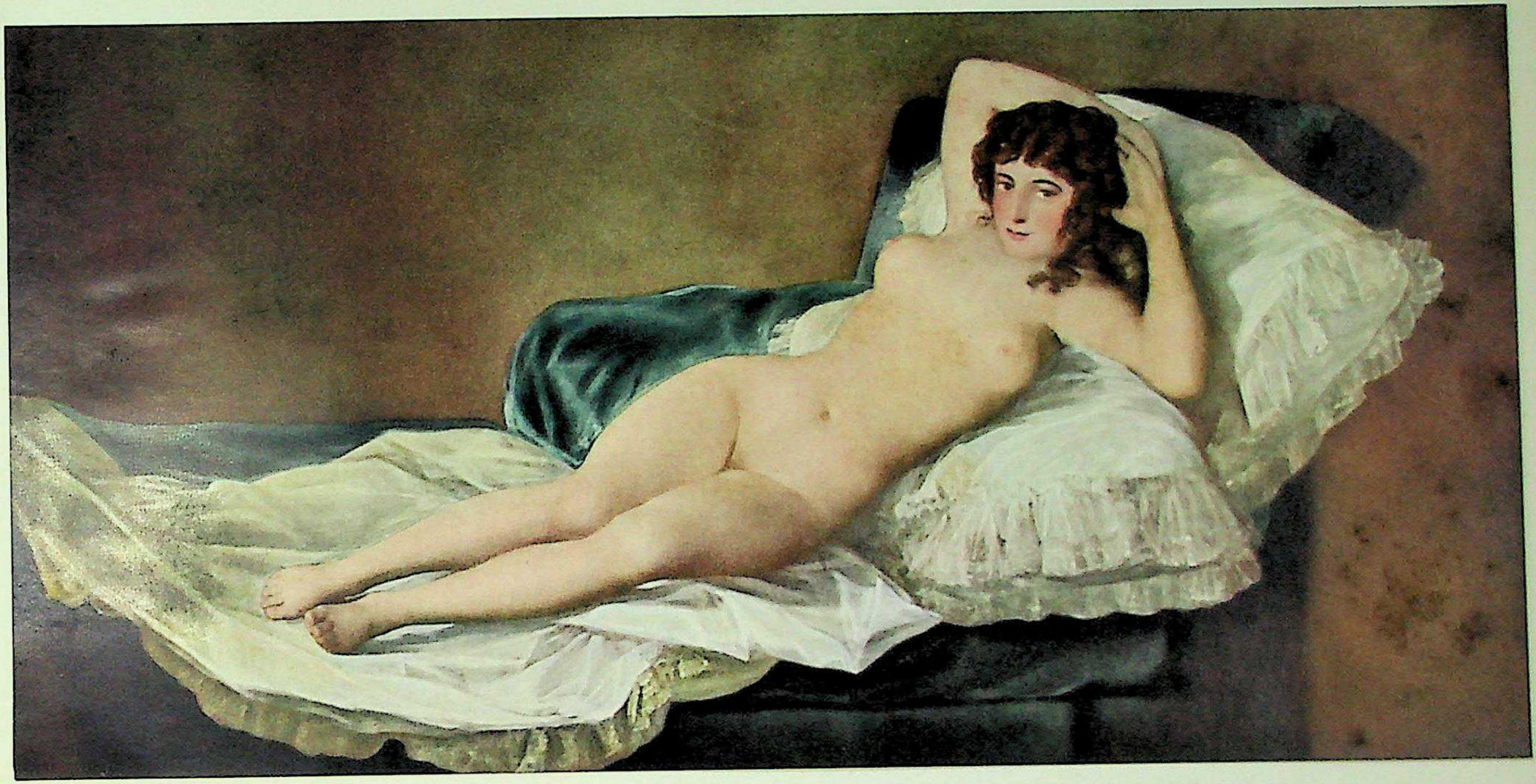

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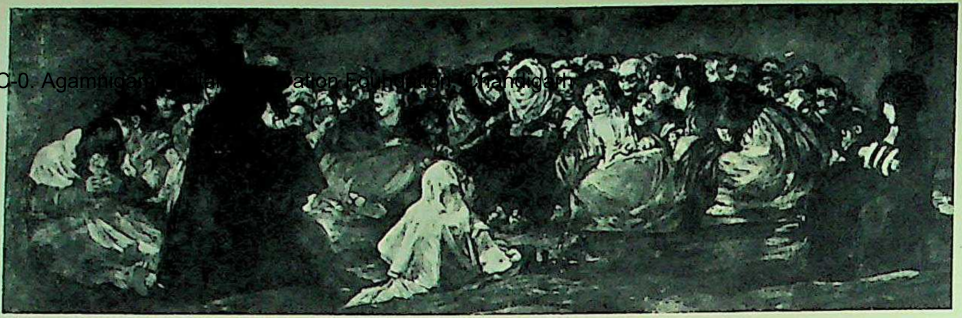


colorplate 8 ⟶

GOYA

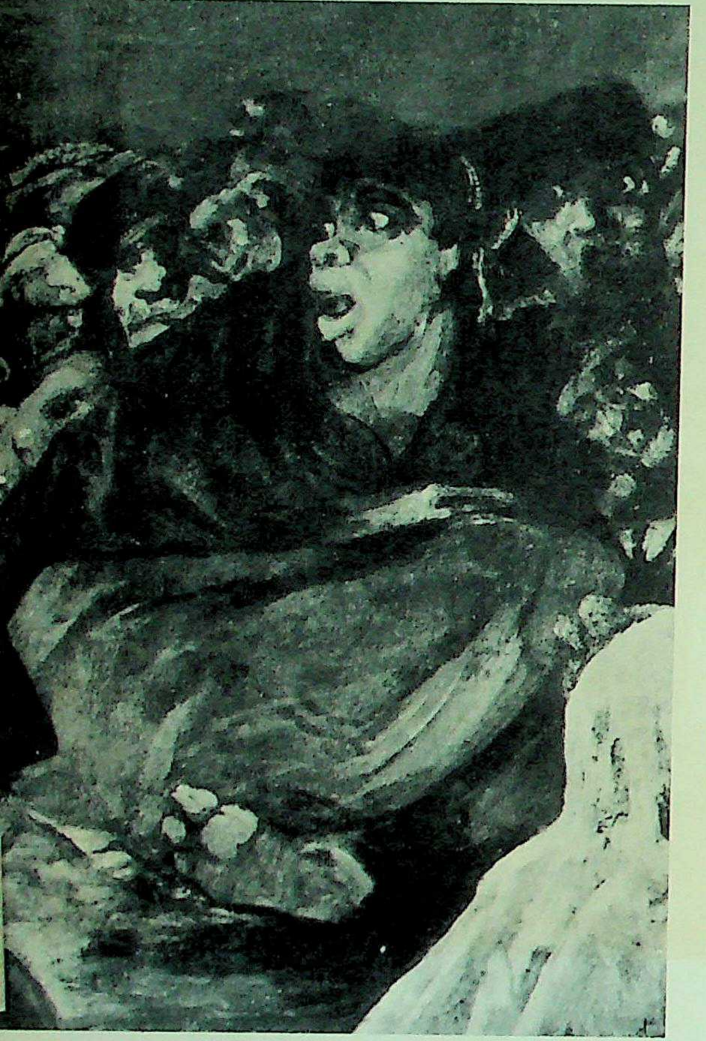
Spanish, 1746-1828

THE THIRD OF MAY, 1808

Oil on canvas, 104¾ x 135⅞"

When Napoleon decided to gobble up Spain, he tricked Charles IV and his heir to the throne, Prince Ferdinand, into meeting him on the French side of the border where they could be forced or induced to stay. Joseph Bonaparte was picked off another throne by his brother and set down on the throne of Spain. Naturally soldiers of the Imperial army had to be sent into Spain to assure success, with Egyptian cavalry (Mamelukes) to support them. "But the French discovered that Spain was a morsel easier swallowed than digested." On May 2, 1808, the Spanish people in Madrid courageously attacked with sticks, stones, and knives. Unorganized and virtually unarmed, the citizens of Madrid were no match for the French troops and within a few hours the heroic deeds of May 2 had to cease. Then began the horrors, the awakening from a happy dream to methodical reality, as batches of suspects were taken by the troops to the hill near Prince Pio's house and shot.

It was not until the spring of 1814 that Goya received from the Regency the word to go ahead with the paintings with which he had proposed to illustrate Spain's "glorious insurrection against the tyrant of Europe." The commission was voted just in time, for the reactionary Ferdinand VII arrived home from France two weeks later.



detail

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GOYA, *Spanish, 1746-1828*

THE WITCHES' SABBATH

Mural transferred to canvas, 55⅛ x 172½"

Before withdrawing to France, Goya lived a few years in a modest house, to be known as "Deaf Man's Cottage," near Madrid, where the old man covered the plaster walls with fourteen of his weirdest paintings, the famous "Black Pictures."

The Devil, disguised as a goat clad in a monk's cassock, is shown preaching to the wildest looking lot of low-grade women ever painted. Directly in front of the Evil One at this nocturnal orgy sits the coarse-grained witch pictured in this detail.

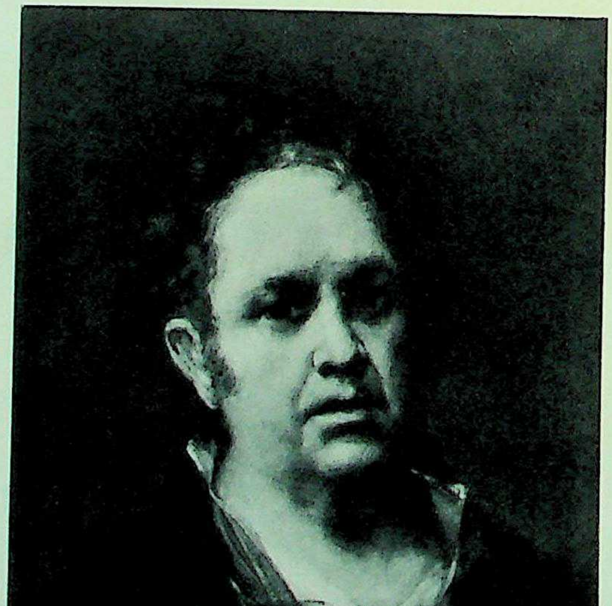
GOYA, *Spanish, 1746-1828*

SELF-PORTRAIT

Oil on canvas, 18⅛ x 13¾"

Besides this remarkable self-revelation, Goya made another, similar in scale, which belongs to the Academy of San Fernando. There the paint is more heavy, the head and shoulders are at a sharp diagonal, and the date 1815 is added to the signature.

The Prado's portrait, two or three years later, shows our deaf friend looking distinctly older than in the portrait of 1815. The years have made themselves evident principally in the mouth, the lips having at last relaxed a little.



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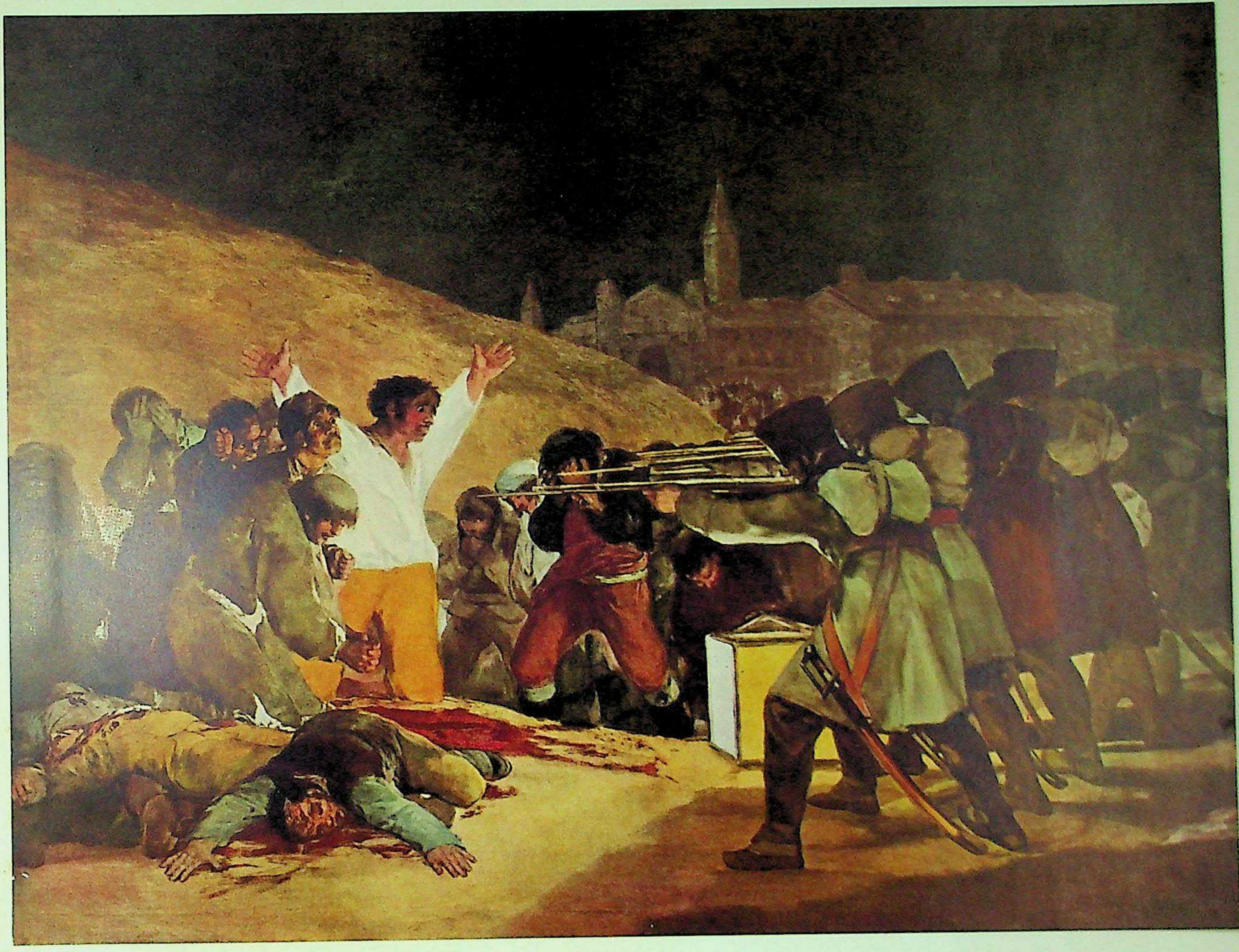
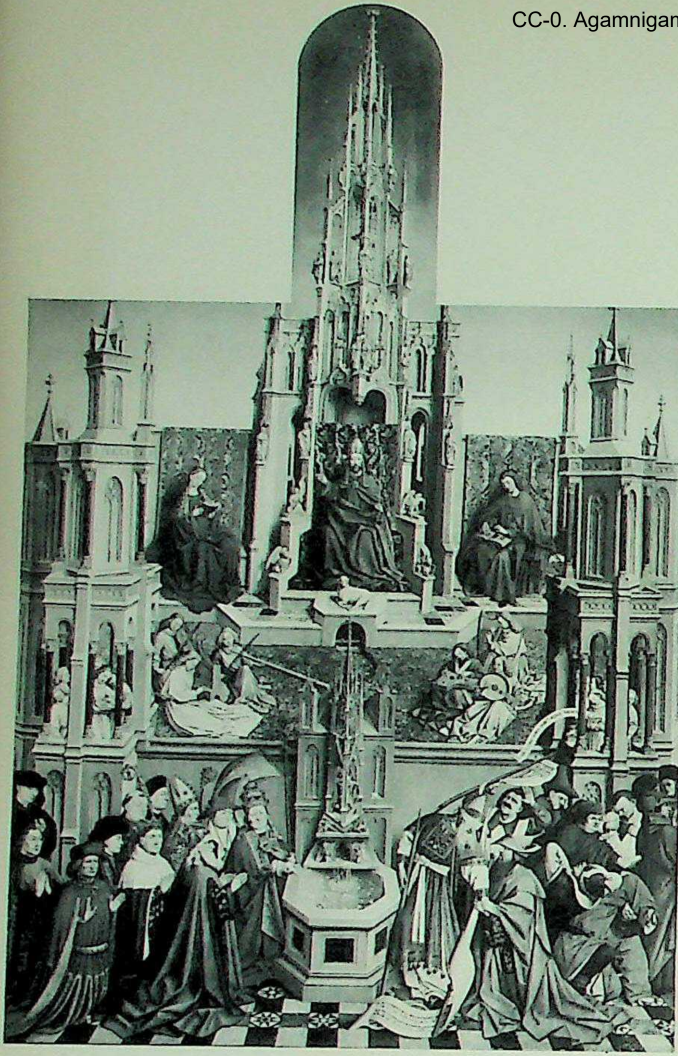




VAN EYCK SCHOOL
Flemish, fifteenth century
THE FOUNTAIN OF LIVING WATER
Oil on wood, 71¼ x 45¾″

The figures, the grouping, and the mystical thought in this work at once suggest its similarity to The Adoration of the Mystic Lamb, *the Van Eyck brothers' altarpiece in the Cathedral of St. Bavo in Ghent, which, finished in 1432, established the very foundation of Flemish painting.*

Two passages in the Revelation by St. John are appropriate: "For the Lamb which is in the midst of the throne shall feed them, and shall lead them unto living fountains of water" (Revelation 7:17); also, "And he shewed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb" (Revelation 22:1).

The Prado's panel is probably the earliest Flemish painting to enter Spain.

colorplate 9 ⟶

CAMPIN

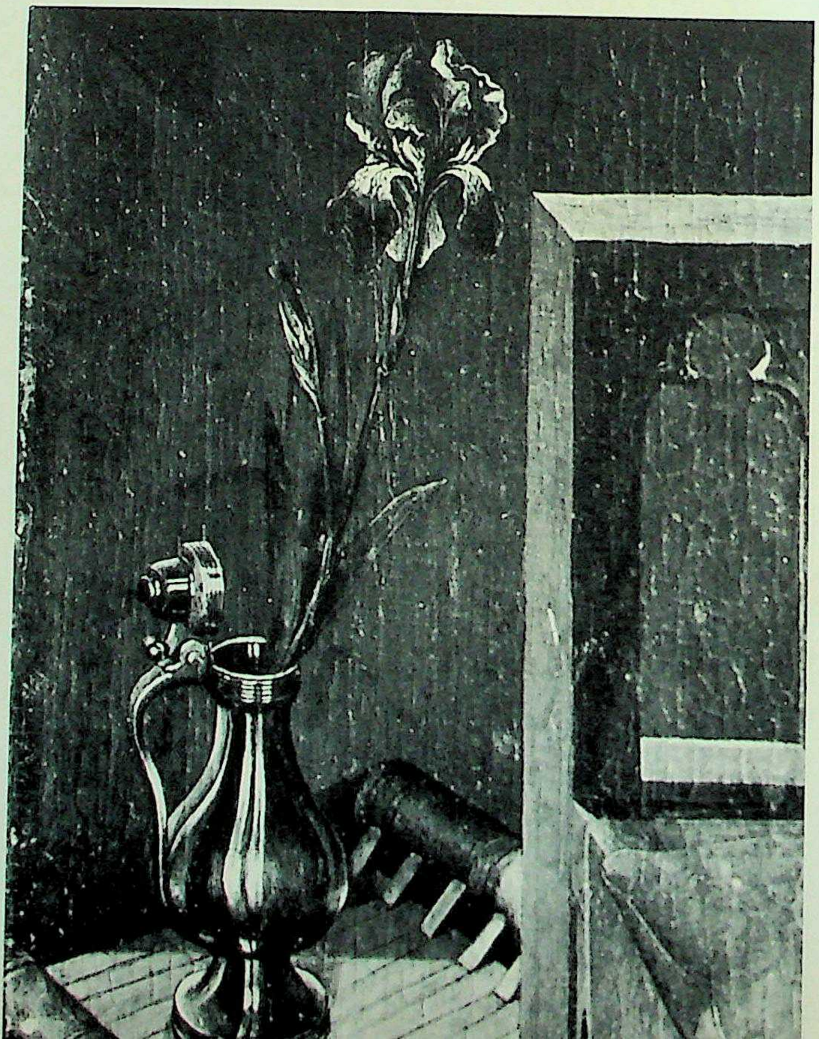
Flemish, about 1380-1444

ST. JOHN THE BAPTIST WITH
HENRICUS WERL *and* ST. BARBARA
Oil on wood; each panel, 39¾ x 18½″

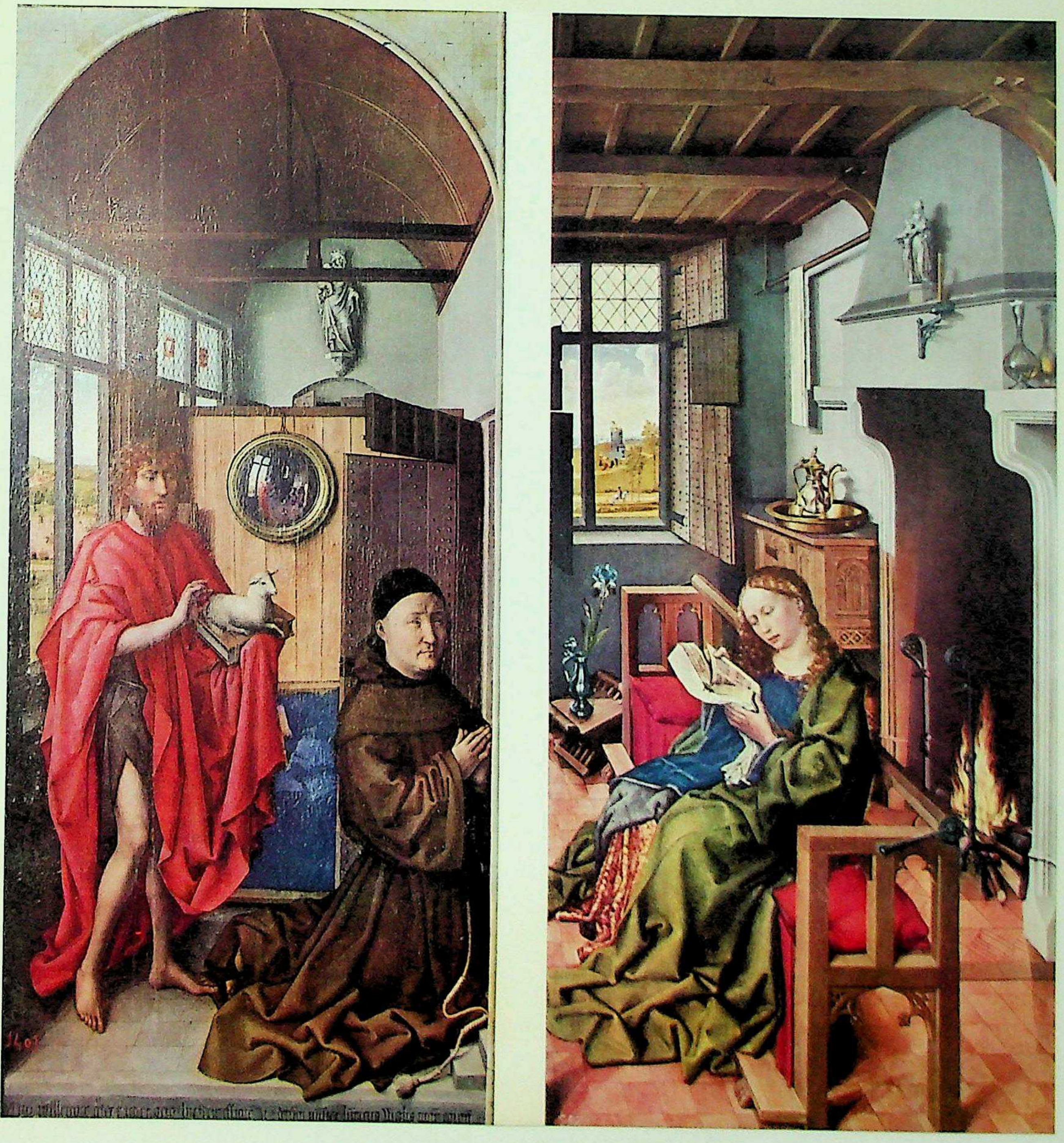
The date of 1438 is given in an inscription at the bottom of the left panel. Shown kneeling is Heinrich, or Henricus, von Werl, a Franciscan and a professor at the University of Cologne; his hands are in an attitude of prayer, but the face is scholarly and worldly. His patron, the bearded St. John, is shown with his attribute, the white lamb.

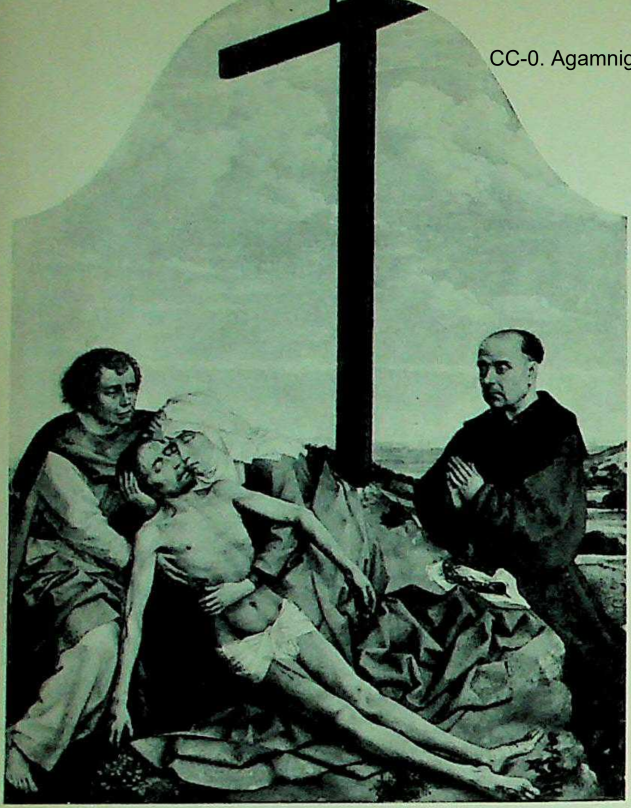
In the meticulously painted companion panel, St. Barbara, in a richly furnished interior, is seated in comfort with her back to a blazing hearth fire, intently reading from a book held in both hands. In the distant landscape, under construction, is a tower—St. Barbara's main attribute. Her expression is one of studious calm, with no sign of disquiet at the thought of her future imprisonment. Other attributes, the signs of her purity, are the iris flower, the water ewer, and the basin with the towel hanging above.

Campin is also known as the Master of Flémalle.



detail of St. Barbara panel, at right





VAN DER WEYDEN, *Flemish, 1400-1464*
THE PIETÀ
Oil on wood, 18½ x 13¾″

This Prado Pietà *is one of several replicas, variously ascribed to Rogier himself or to painters in his workshop, and in its solemn remoteness is perhaps the finest of them all. Of the reverent praying donor, no more is known than his name of Broers, and the probability that he was a citizen of Malines.*

colorplate 10 ⟶

VAN DER WEYDEN

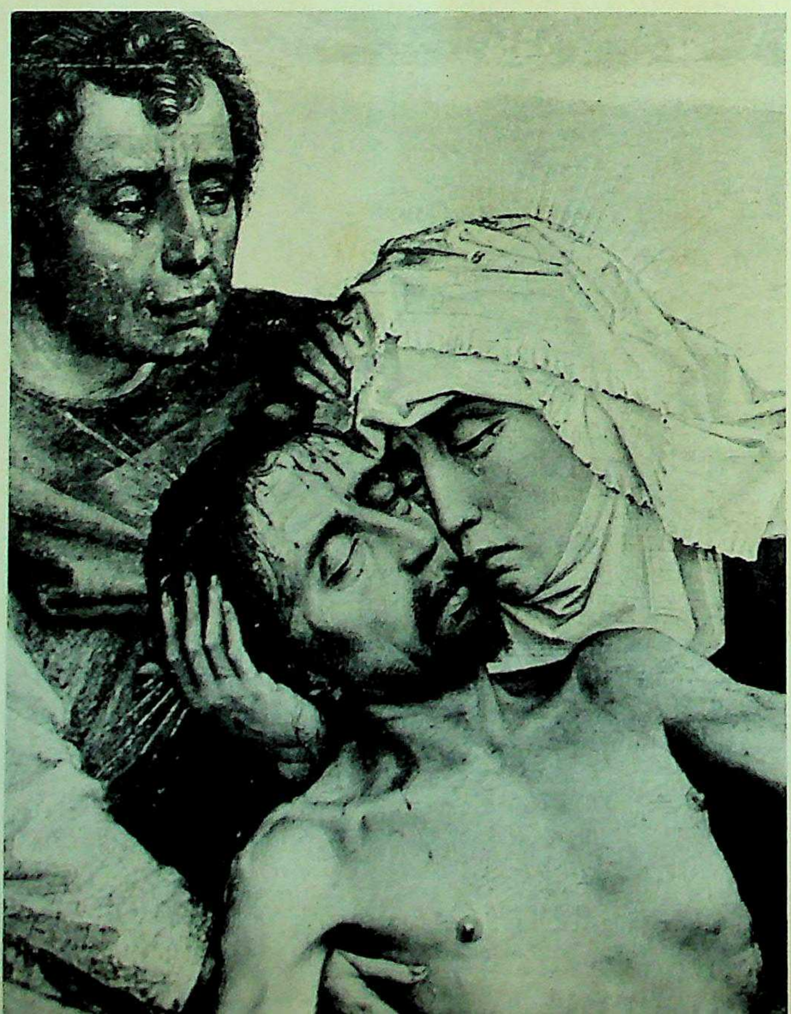
Flemish, 1400-1464

THE DESCENT FROM THE CROSS

Oil on wood, 86⅝ x 103⅛″

In this masterwork of about 1435, the impression made by the ten large plastic figures crowded against a gold ground is a startling reminder of sculptured Gothic altarpieces. A series of swaying S-curves keeps the entire grandiose composition in an effective balance of tensions and resolutions. The numbing grief of all the mourners is symbolized by the heavy downward movement of the body of Christ, paralleled and underlined by that of the fainting Virgin, which follows the same course.

A contemporary scholar has made a study of theological attitudes toward the Passion of Christ and the compassion, or fellow-suffering, of the Virgin Mary. Bernard of Clairvaux meditated on this dual grief in the twelfth century, and in the fourteenth and fifteenth centuries it became a favorite theme for theologians and artists. In Rogier's paintings, especially, we find a deep concern with the swooning body and the sorrowing face of Mary.



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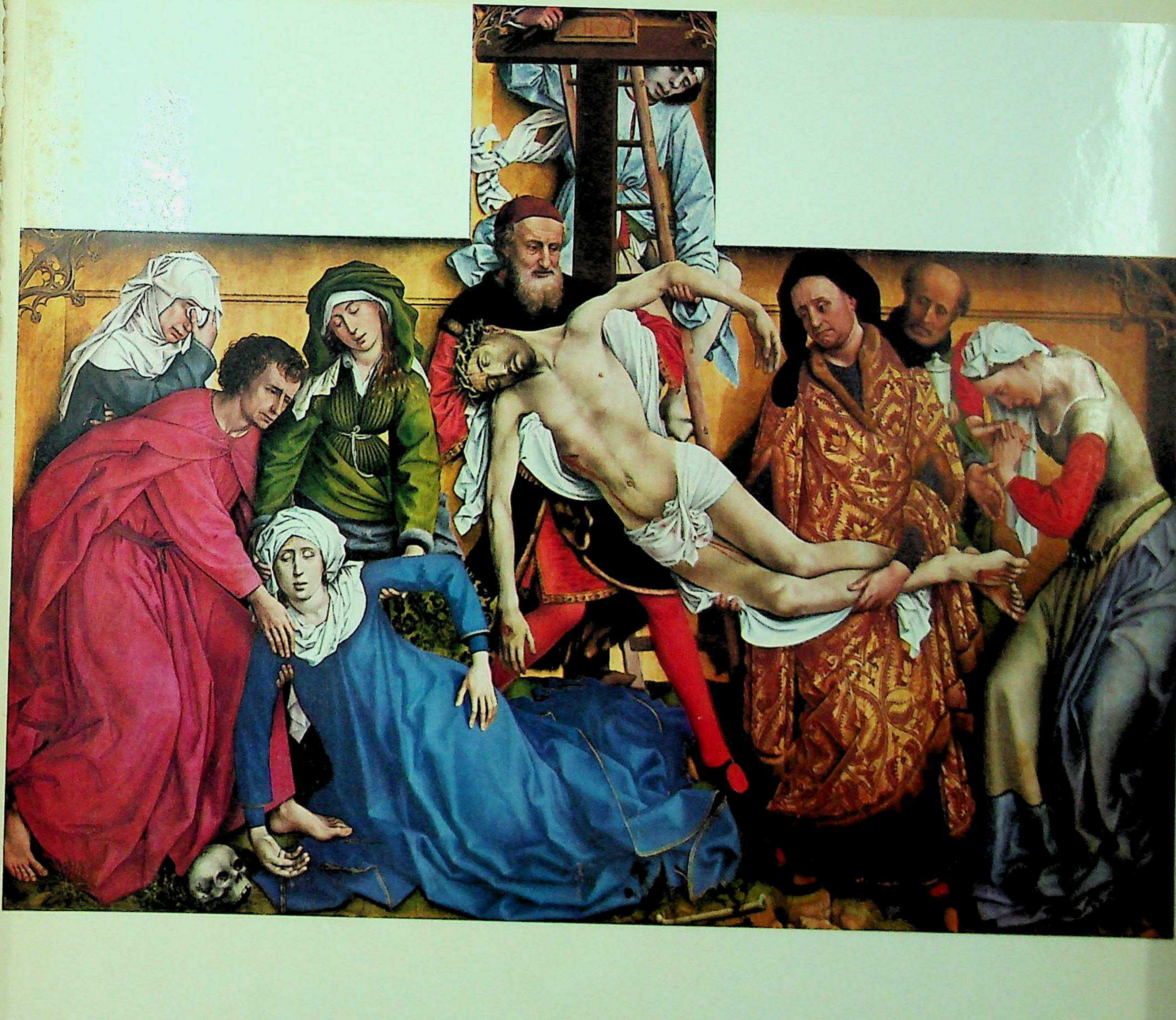
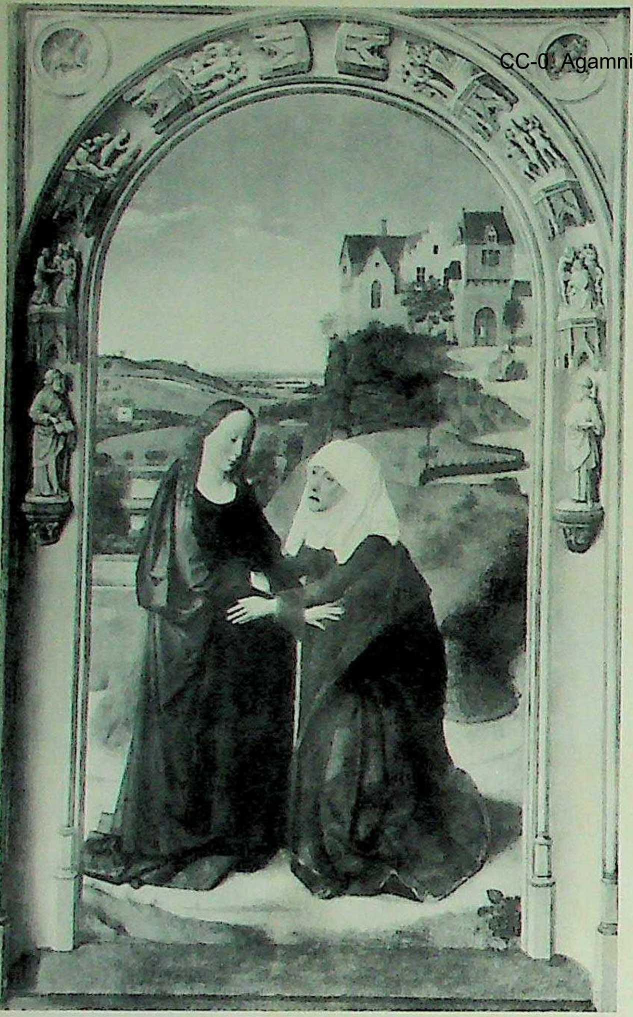




colorplate 11 →

VAN DER WEYDEN

Flemish, 1400-1464

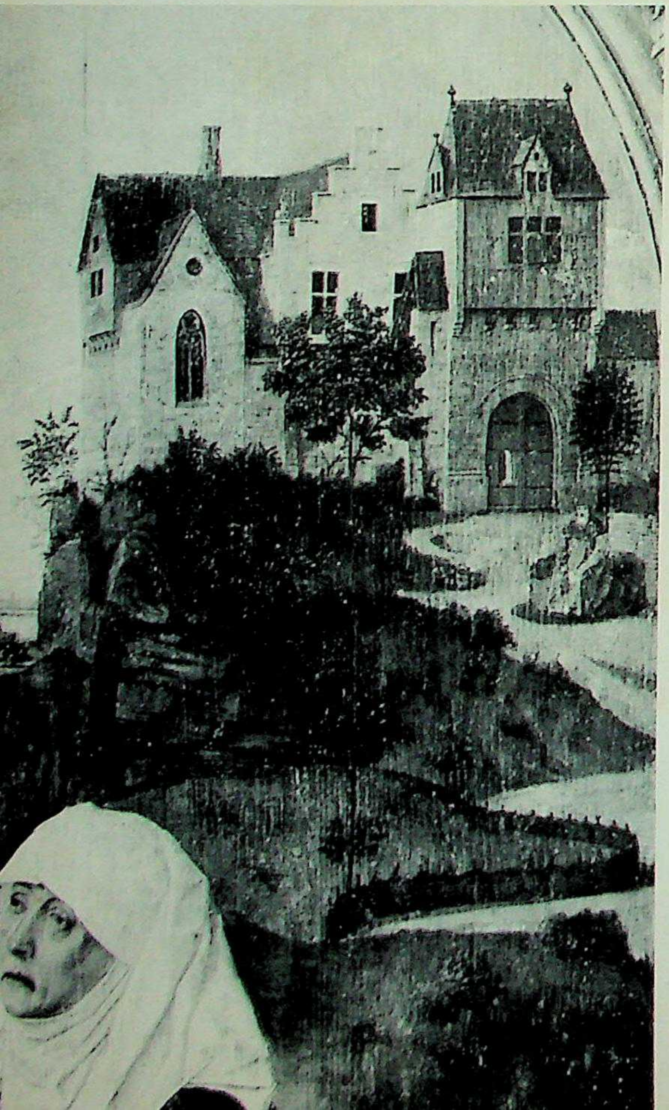
THE VIRGIN AND CHILD

Oil on wood, 39⅜ x 20½″

Old documents refer to Rogier, when he was an apprentice, under the French form of Rogelet de la Pasture. He seems to have been a native of Tournai and in 1427, at an unusually mature age, was apprenticed to Robert Campin (colorplate 9). He became a free master in 1432 and was made the official painter of Brussels by 1436. He died in that city in 1464.

Rogier, evidently endowed with an extraordinary sensitiveness to the most profound human emotions, developed early in his career a tense and nervous linear style perfectly adapted to the expression of deep religious feeling.

The theme of the divine Child riffling the pages of an illuminated book held by his Mother appears repeatedly in Flemish paintings. But where Jan van Eyck achieved an effect of casual ease and informality, Rogier, setting the pair like a monumental sculptured group in an architectural niche, made certain that no one would doubt their otherworldliness. It is implicit in every lineament of face, hands, and drapery, proclaiming, even without the testimony of the angel hovering above her and offering a jeweled crown, that the lovely, serious Virgin is indeed the Queen of Heaven.



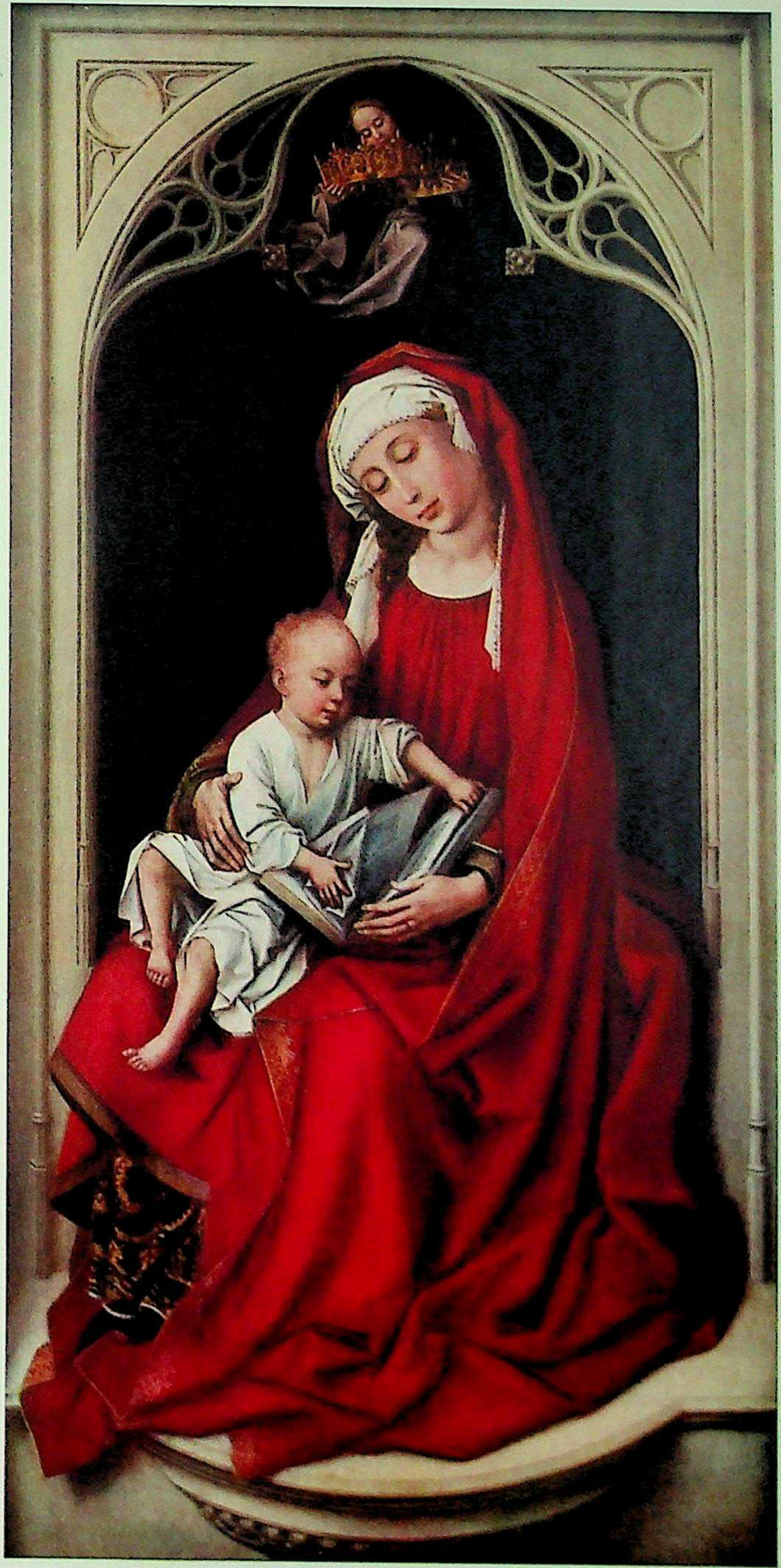
at top

Attributed to DIERIC BOUTS
Flemish, c. 1420-1475
THE VISITATION
Oil on wood, 31½ x 20⅞″

This is part of an ensemble of four pictures whose subjects are traditional parts of the story of Christ's infancy: The Annunciation, The Visitation, The Nativity, *and* The Adoration of the Magi. *The Visitation, as recounted in Luke (1:36-56), is one of the very eloquent stories in that eloquent Book.*

Although these fine, strong paintings are ascribed in The Prado catalogue to Dieric Bouts, the author was probably Aelbert van Ouwater, who like Bouts was a native of Haarlem in the North Netherlands. His one sure work is far less highstrung than paintings by Dieric Bouts. Where Bouts in general adhered to gaunt, puritanical types, Van Ouwater chose to paint placid "homey" faces with wide foreheads.

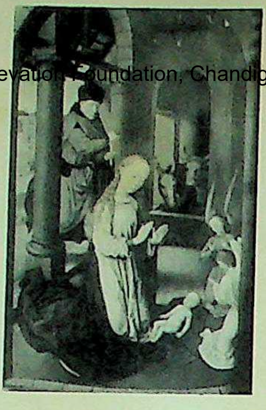
detail



at right

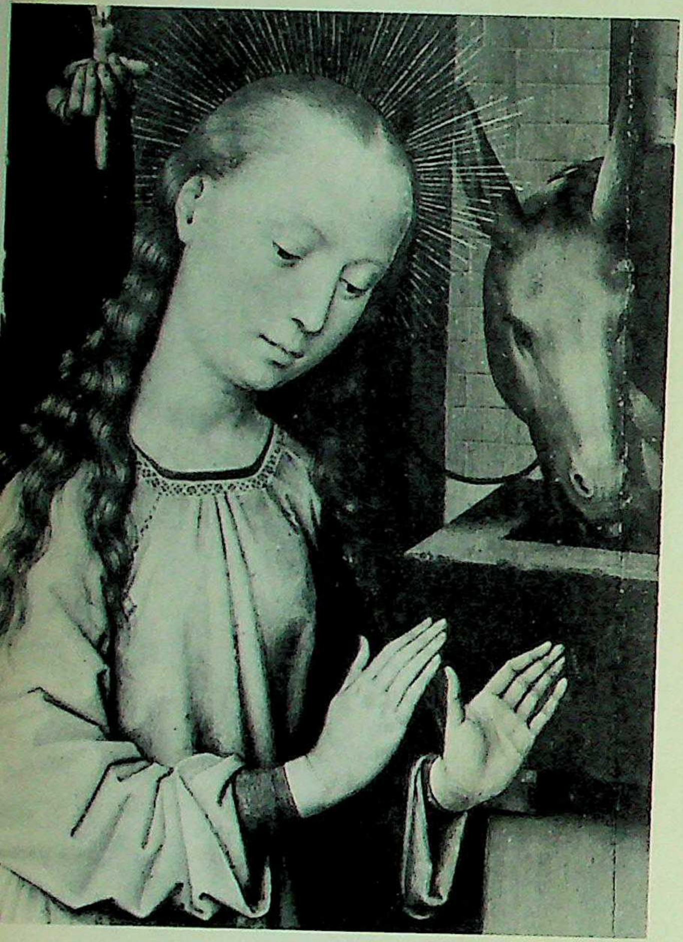
MEMLING, *Flemish, c. 1433-1494*
THE NATIVITY
Oil on wood, 37⅜ x 23¾"

This Nativity, *the left wing of a triptych, is sometimes called* The Adoration of the Angels, *for two diminutive creatures, much nearer in scale to the Holy Child than to his mother and St. Joseph, have come to be with the Virgin as she marvels at the tiny naked form lying on her outspread cloak. Memling has chosen for the Holy Mother a girlish type.*



colorplate 12 ⟶

detail



MEMLING

Flemish, about 1433-1494

THE PRESENTATION OF THE CHRIST CHILD IN THE TEMPLE
Oil on wood, 37⅜ x 24¾"

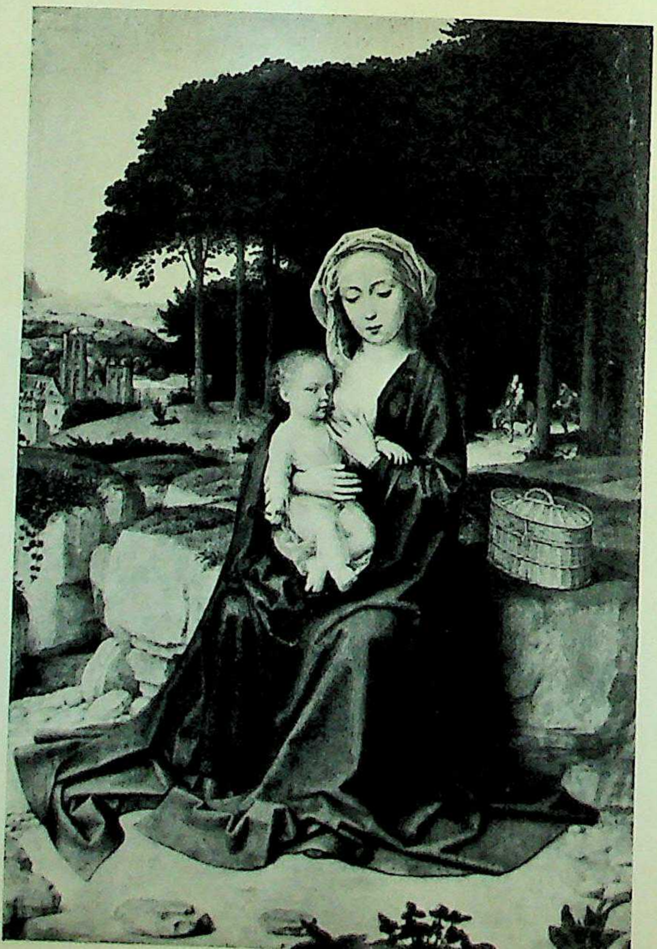
This painting, the right wing of *The Three Kings Altarpiece,* is the most solemn and austere of the three panels that make up the triptych. Whereas the worship of the Wise Men from the East, and the homage of the little angels in the Nativity were honors without precedent accorded to the holy Mother and Child, the Presentation in the Temple was a ritual act, written, according to St. Luke, "in the law of the Lord."

Memling has used a variety of devices to intensify the hush of a holy place; the spacious square behind St. Joseph at the left contrasts with the shadowy space within, where, on a little raised pavement, the high priest takes the baby from his Mother's arms. Mary's erect body emphasizes the uncompromising verticality of the architectural lines. The bald, dignified priest steps forward and extends his arms with a measured gesture that expresses his awareness of the solemn act that he performs.

Only St. Luke tells the story of the Presentation in the Temple, and from his account we may assume that the older woman in the white coif is the prophetess Anna, and the robed priest is the "just and devout" Simeon.

GERARD DAVID, *Flemish, c. 1450-1523*
THE REST ON THE FLIGHT INTO EGYPT
Oil on wood, 23⅝ x 15⅜"

Gerard David's paintings are consistently free from clumsiness and coarseness; even his torture scenes (of which there are several) show his predilection for physically refined and attractive people, moving with grace in whatever actions they are called upon to perform. His native taste for the exquisite may have been intensified by working as an illuminator.



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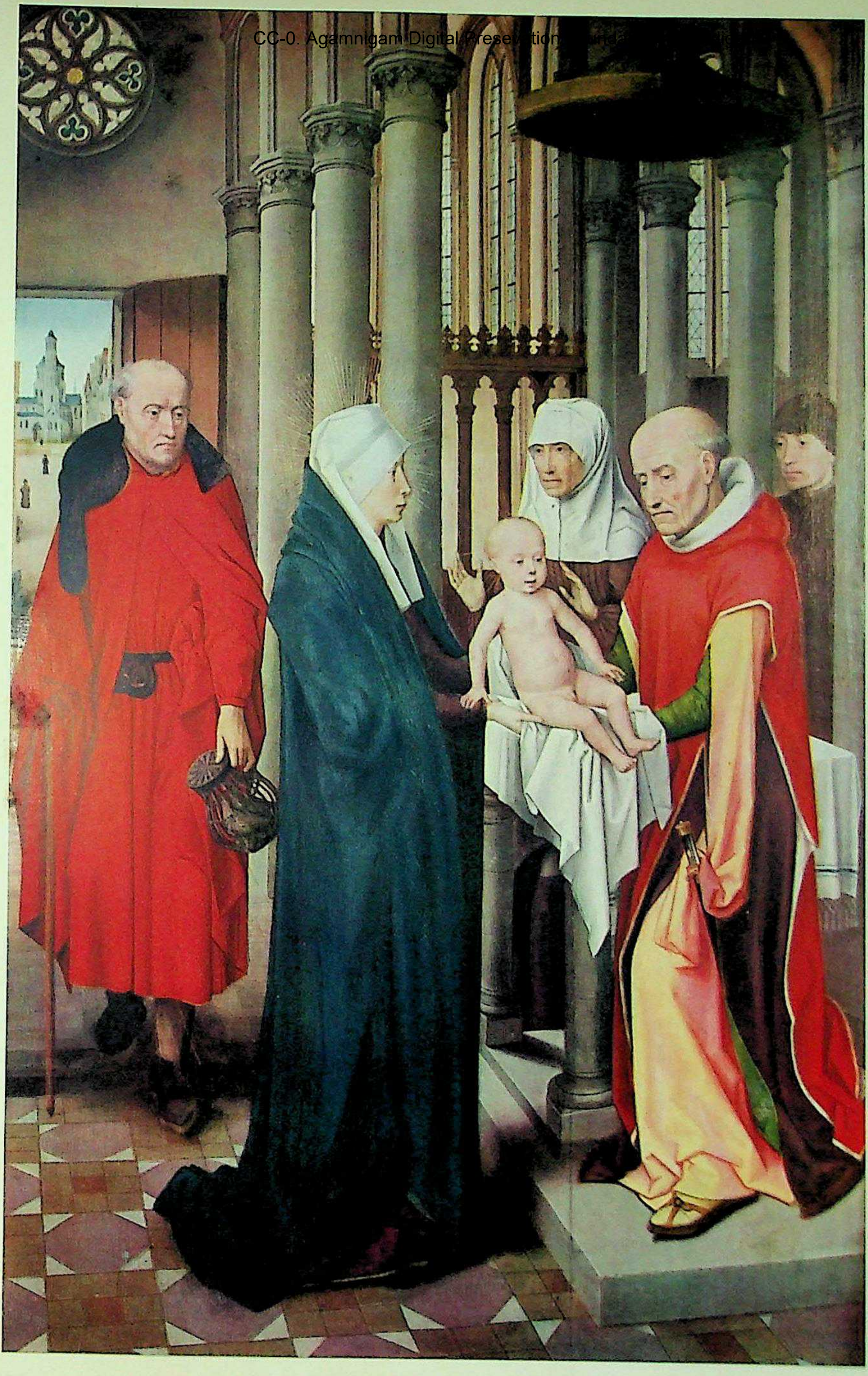
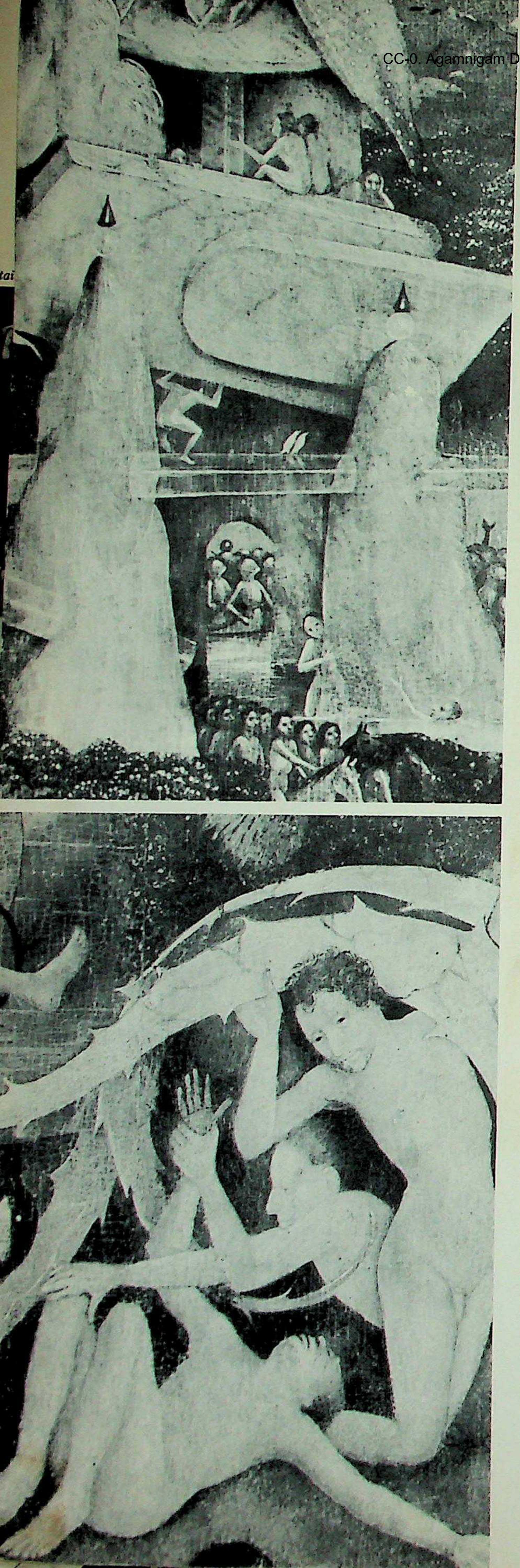




details of colorplate at right

colorplate 13 ⟶

BOSCH

Dutch, about 1450-1516

THE GARDEN OF DELIGHTS

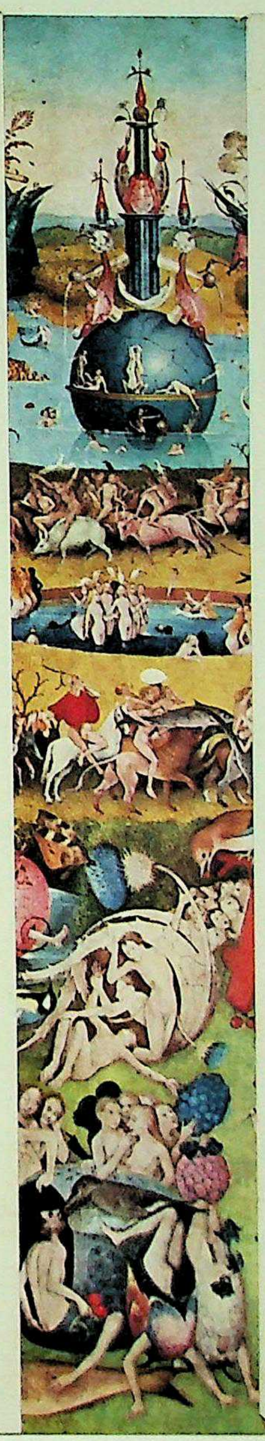
Oil on wood: central panel, 86⅝ x 76¾″; wings, 86⅝ x 38⅛″

The action of its three panels is set in marvelous landscapes of a sort never seen by man, populated with probably a thousand charmingly drawn and accurately painted human beings and creatures even stranger. An early title of the triptych was *The Strawberry Tree* (*El Madroño*). José de Sigüenza, writing in 1600-1605, called it "the picture of the vain glory and brief enjoyment of the strawberry, or *madroño,* of which the fragrance is no sooner sensed than it is gone."

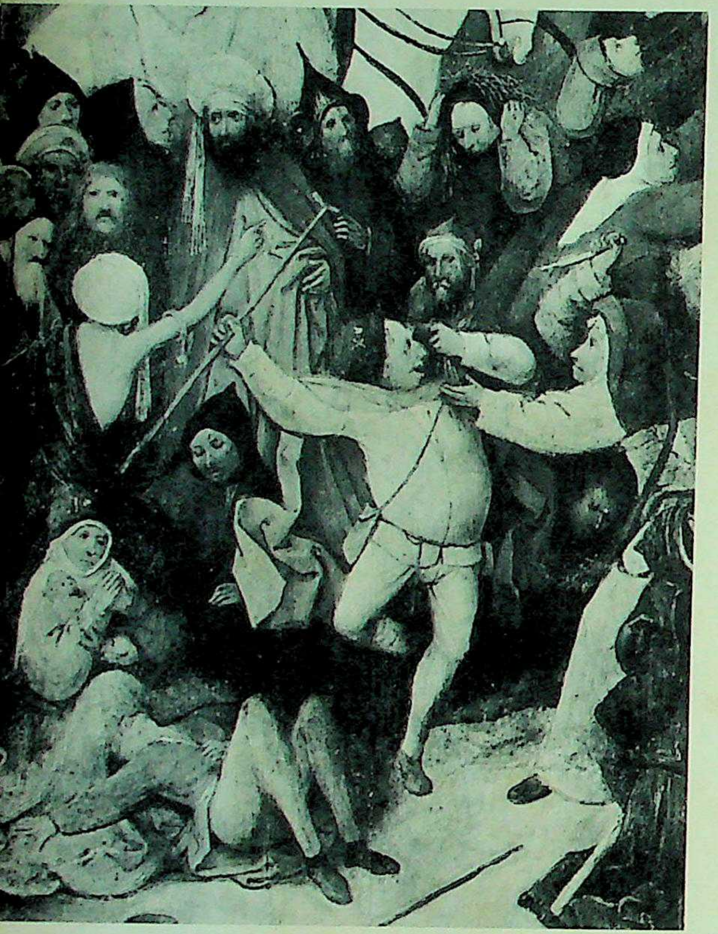
A more persuasive interpretation is that of Wilhelm Fränger, who points out that the subject matter could hardly have been commissioned by an orthodox Christian foundation, nor yet by an orthodox Christian layman. It could only have been made, he believes, for a cult such as the Adamites, or the Brethren and Sisters of the Free Spirit, heretical sects which flourished in Bosch's day. They believed that with "complete absorption in God," there was no need for prayer or sacraments; that the satisfaction of sensual desire would not "stain the soul," and was to be commended. The Adamites, evidently a nudist cult, venerated the male parent of mankind who, before the Fall, lived simply, walked with God, and was naked and unashamed. And on the left wing, in painting the Garden of Eden, Bosch has made a trancelike scene of the episode which would most concern the Adamites—the marriage of the first man with the first woman.

In the central panel the marvelous eventfulness makes it impossible to comment in detail. The meadows are swarming with attractive young men and delightful young women, in pairs. No color line is drawn in this enchanted garden, and the negresses help the artist with the linear verve of their raven-black figures. Here and there, as the early title suggests, monster strawberries are gnawed with evident relish. Delightful incidents abound. Nobody could be happier than the young couples in the enlarged detail which is reproduced on the cover of this book. One pair is safely inside a soap bubble, and the other is looking from the window in a pomegranate. Yet all is not pleasure, even here. What does the black rat portend, approaching the encased man through the glass cylinder? And farther up, a magnified finch is giving a purple berry to a poor fellow who is turning the color of death, and a wildly anxious youth nearby is trying to save his girl from a similar fate. Apparently age and illness do occur in this Paradise.

Even in his own day Bosch was famous for his paintings of Hell, like this one on the right wing, with its lurid flames and smoke issuing from unexpected orifices. It is a dreadful region with countless monstrously formed creatures, some of them suffering hideously, others with insensate *sang-froid* inflicting on their fellows deeds of ingenious cruelty. A pair of gigantic skewered human ears with a knife blade between, mows down the terrified people. Amidst all this unreasoning violence is the calm, reasonable regard of a pair of earnest eyes in an intelligent face—no doubt Bosch's own.



colorplate 14 ⟶



detail of colorplate at right

BOSCH

Dutch, about 1450-1516

THE HAY WAGON *(central panel)*
Oil on wood, 53⅛ x 39⅜″

The wings of this triptych represent, as do many of the shutters painted by Bosch, *The Earthly Paradise* at the left and *The Inferno* at the right. Only the central part of the triptych is reproduced here in color. The theme follows an old Flemish proverb: "The world is a haystack; each plucks from it as much as he can get." The greedy struggle leads to inevitable quarrels. In the enlarged detail reproduced at the left, a middle-aged woman, wearing a black coif, perhaps that of a lay order, is attacking a rich, overfed peasant.

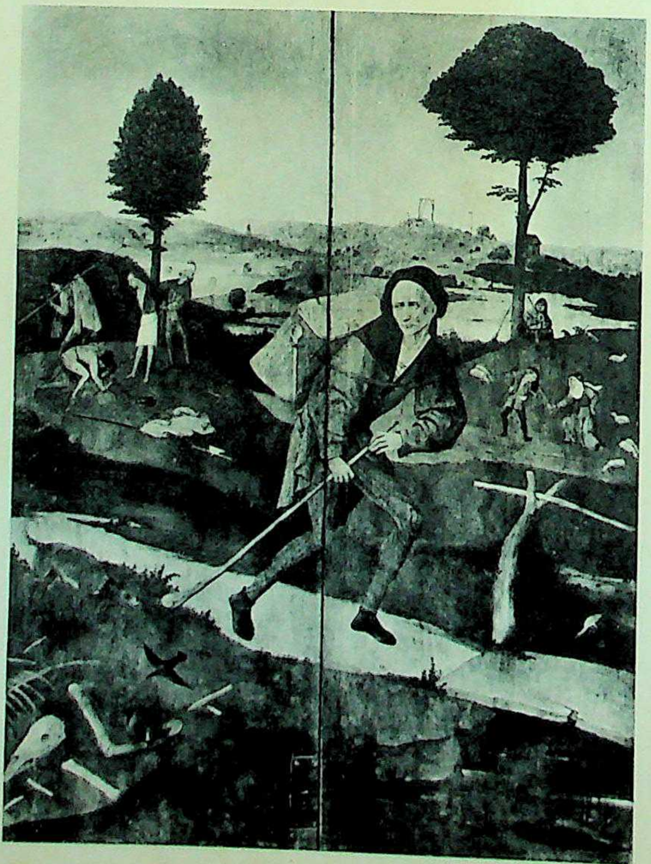
All sorts of people are involved in the plucking. In the colorplate, a tonsured monk is between the wheels, and following on horseback are a pope, a bishop, a king, a duke, and others. The only people immune from the scramble are the lovers making music atop the load of hay.

High in the sky is Christ watching with arms outspread as though in grief. In the foreground of the picture are illustrated the seven deadly sins, Pride (about to fall), Envy, Wrath (above the rest—the violent fellow stabbing his victim in the throat), Sloth, Lust (the woman listening to the sinful music of the piper), Avarice, and Gluttony. The dry commentary on human types and foibles takes a form later made familiar by the elder Bruegel, whose known production began about thirty-five years after Bosch died.

BOSCH, *Dutch, c. 1450-1516*
A CHILD OF SATURN *(exterior of* THE HAY WAGON *triptych)*
Oil on wood, 53⅛ x 35⅜″

Hieronymus Bosch was a native of 's-Hertogenbosch in North Brabant, Holland, a town somewhat off the beaten track, where Bosch spent his entire life. He was a unique artist, filling his pictures with grotesqueries and diableries, many representing Hell and its tortures, and others illustrating obscure allegories.

The clearest explanation of our wayfarer is that which points to fifteenth-century engravings showing just such a vagabond beset by the perils of the road, and labeled "Saturn." The Child of Saturn, astrologists say, is beset by accidents, disasters, and violent death, for Saturn is the most malign of the planets.



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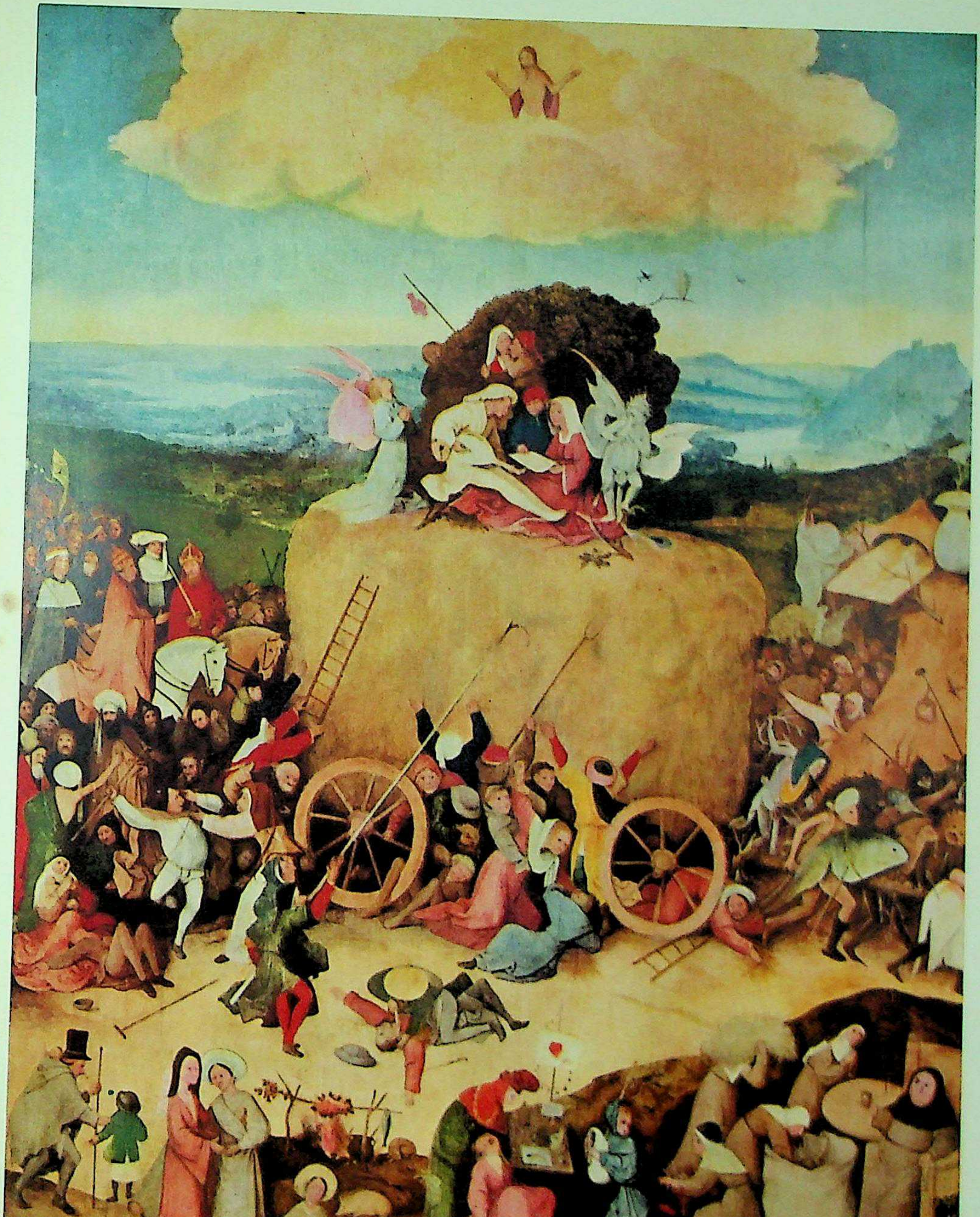
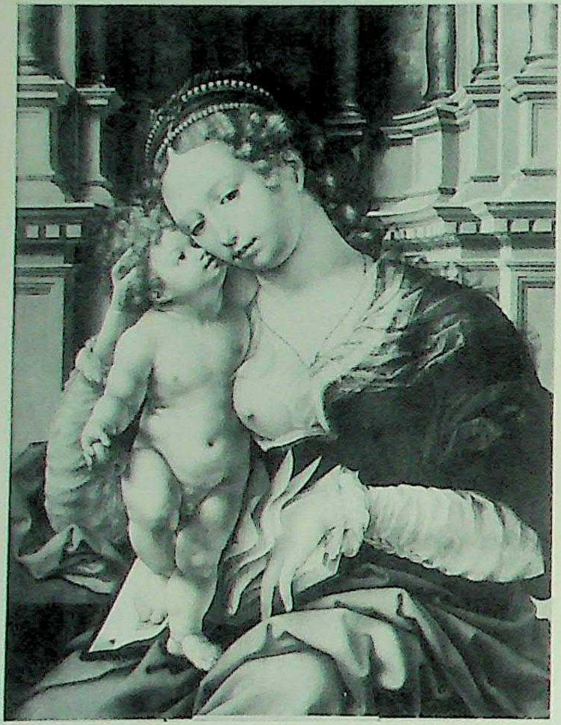

jheronimus bosch

GOSSAERT, *Flemish, 1478-c. 1536*
THE VIRGIN AND CHILD
Oil on wood, 24¾ x 19⅝"

Jan Gossaert, called Mabuse, takes his nickname from his native town of Maubeuge in Hainaut. None of his Northern contemporaries ever achieved a painting of the Madonna and Child that combined so much courtly grace with the solidity of sculpture.



colorplate 15 ⟶

PATINIR and MASSYS

Flemish, about 1480-1524 *Flemish, 1465-1530*

THE TEMPTATION OF ST. ANTHONY
Oil on wood, 61 x 68⅛"

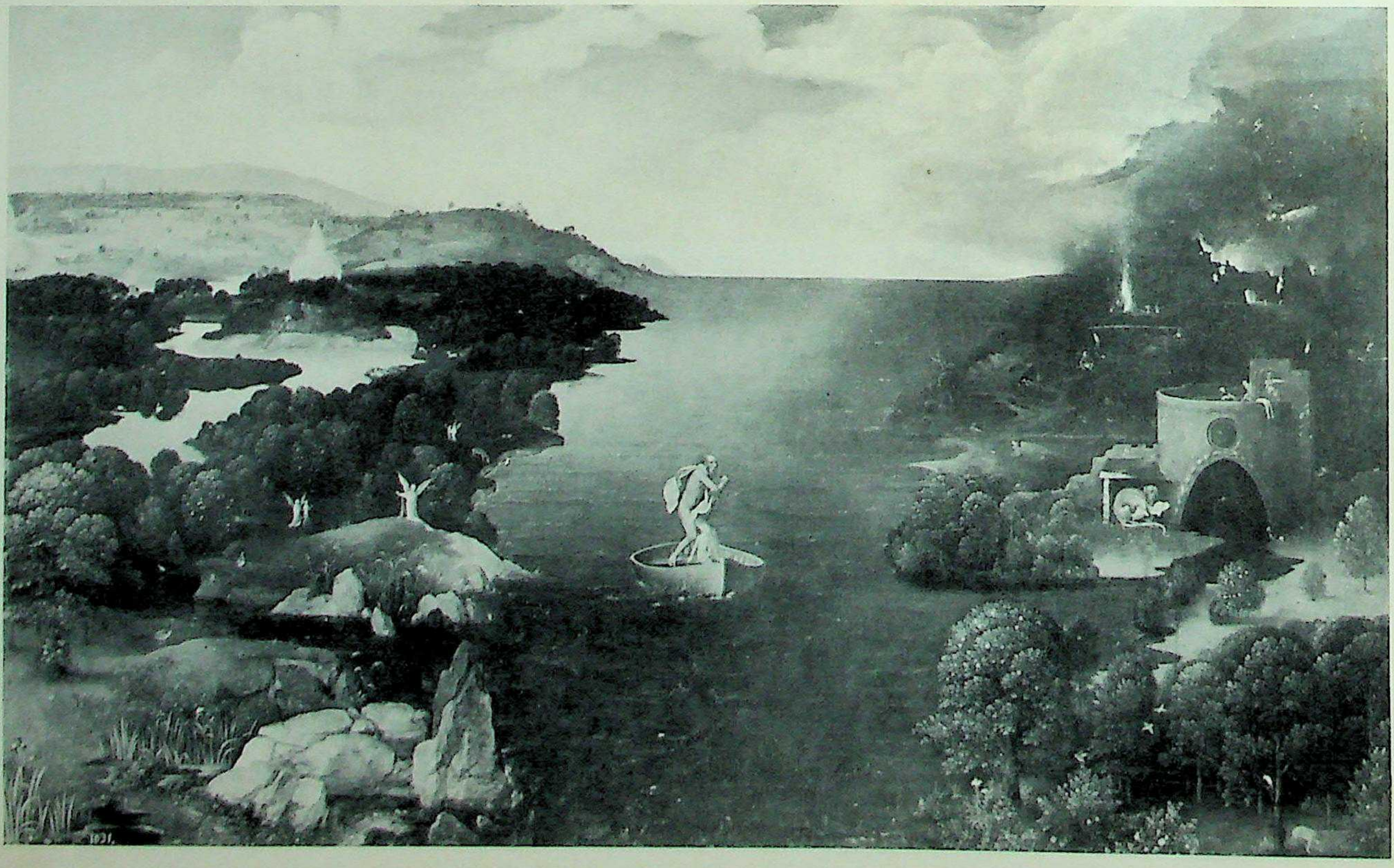
The collaboration between two or more artists on the same picture, which became so common in the seventeenth century, had begun much earlier, and this painting is an excellent example of its merits.

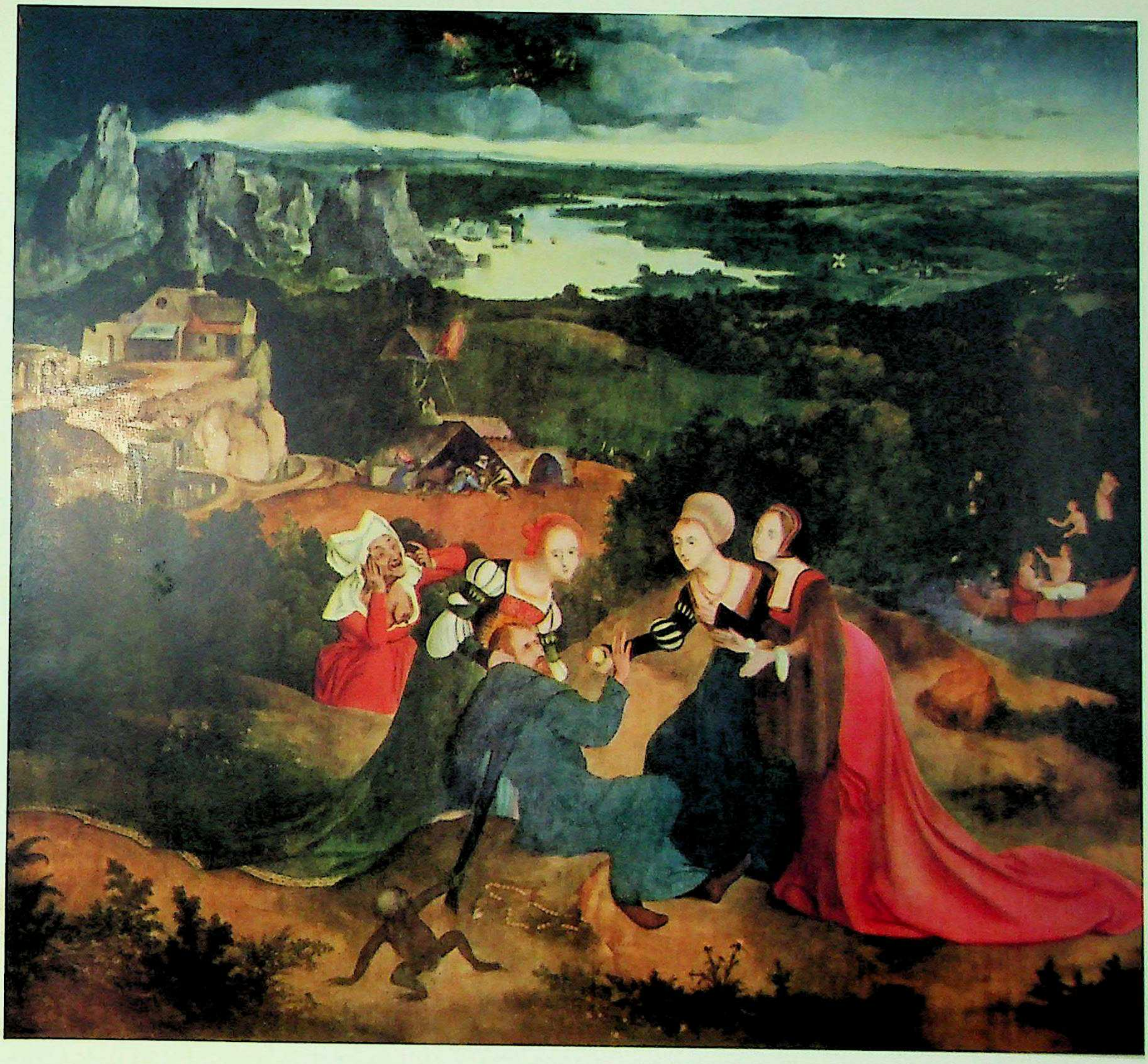
The assumption that this picture is an instance of Patinir's working with another painter is supported by an old inventory of the Escorial, where *The Temptation of St. Anthony* used to be, listing among its treasures a picture with this subject by "Master Quentin and Master Joachim."

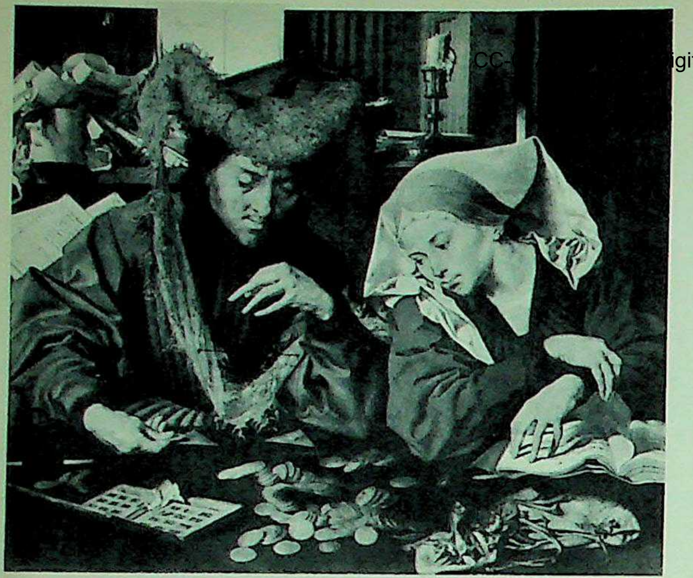
This is one of the few signed paintings by Patinir; but even without the signature it would be easy to ascribe to him the deeply receding, characteristic landscape of this panel, with its wide zigzagging river reflecting golden light amid the blue-green foliage. The personality of Quentin Massys, who combined in his style the nervous mannerisms of Antwerp with a dawning awareness of the Italian Renaissance and its monumental repose, is equally well represented by the fashionably dressed temptresses, who are coached in their assault on poor St. Anthony's high resolves by an old procuress, and aided by a small froglike devil pulling at the Saint's coat tail.

PATINIR, *Flemish, c. 1480-1524*
THE RIVER STYX
Oil on wood, 25¼ x 40½"

The longer one gazes at this picture, the more awesome it becomes, with its gleaming river and the utter loneliness of the frail bark that undertakes the fearful crossing.







REYMERSWAELE, *Dutch, c. 1495-1567*

A BANKER AND HIS WIFE

Oil on wood, 32⅝ x 38⅛″

Twenty-five years earlier, this theme had been used by Quentin Massys in a fine genre scene now in the Louvre. It is that picture on which A Banker and His Wife *is based. The genre scenes that Reymerswaele evolved and developed date from 1521 to 1558. In spite of their strangeness, they must have been extremely popular, for most of his themes are repeated again and again with slight variations.*

colorplate 16 ⟶

BRUEGEL

Flemish, about 1525-1569

THE TRIUMPH OF DEATH

Tempera and oil on wood, 46⅛ x 63¾″

Pieter Bruegel the Elder is thought to have been born in the little town of Bruegel, not many miles from ’s-Hertogenbosch, where Hieronymus Bosch had died a few years before, in 1516; and much of Bruegel’s early work, especially his drawings for engravers, reveals in its fantasy and satire Bosch’s strong influence.

Bruegel went to Antwerp perhaps as early as 1540, and became the apprentice there of Pieter Coeck van Aelst. He was made a free master in Antwerp in 1551. In 1552-53 he made a trip to Italy, but the experience left little mark on his essentially northern style.

According to Van Mander, the early chronicler of Dutch and Flemish painters, it was Bruegel’s practice to dress in a peasant’s disguise to attend country weddings and carnivals where he could make careful studies of types. He possessed a great power of welding innumerable truthfully observed details into organized commentaries on life and its vanities.

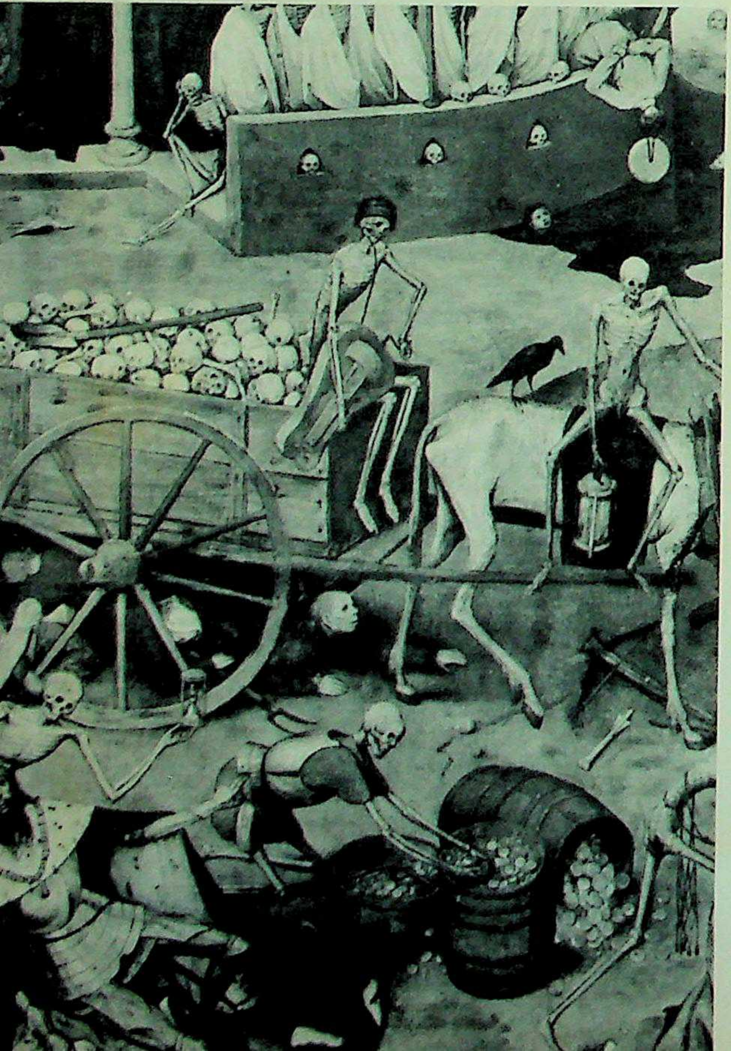
The ultimate triumph of death over life was a favorite subject of the late Middle Ages and one taken readily to the hearts of people who had been shaken and chastened by repeated outbreaks of the plague that decimated whole cities and provinces.

Here, in the center of Bruegel’s grisly treatment, Death is a skeleton with a scythe, riding a scrawny horse whose cinnamon-colored hide scarcely covers his protruding bones. But he has many skeletal helpers, violently dragging the living to their deaths, or methodically carting off hundreds of skulls.

In the distance, Death accomplishes his gruesome victory in a suitable landscape—all waste, parched country with no living vegetation, ships burning on the distant sea, towns afire along the coast, and rotting human bodies hanging on scaffolds or exposed on gibbets.

In the lower left corner of the picture a king, with the royal insignia of crown, scepter, and ermine, and wearing the order of the Golden Fleece about his neck, is overthrown by Death, who exhibits his empty hourglass and rests a hand with mock solicitude on his victim’s shoulder.

In the lower right corner the two happy lovers making music are unconscious of the grim events taking place around them. Their blissful heedlessness once more recalls Bosch, who had put just such a happy pair atop his *Hay Wagon* (see plate 14). Near the lovers, several gallants who have been feasting with their lady friends and have suddenly realized the approach of danger are bravely brandishing their futile swords.



detail of colorplate at right

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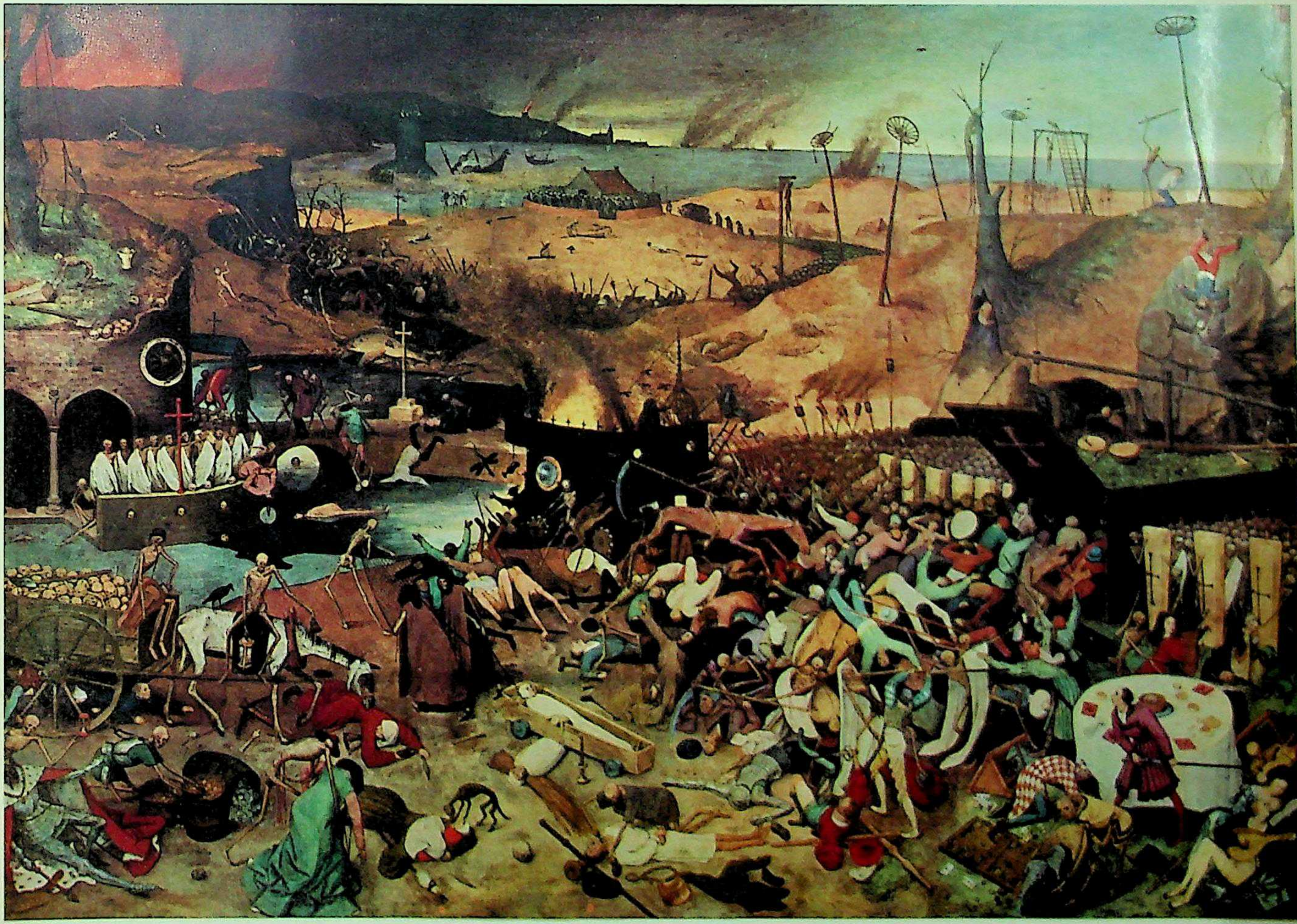
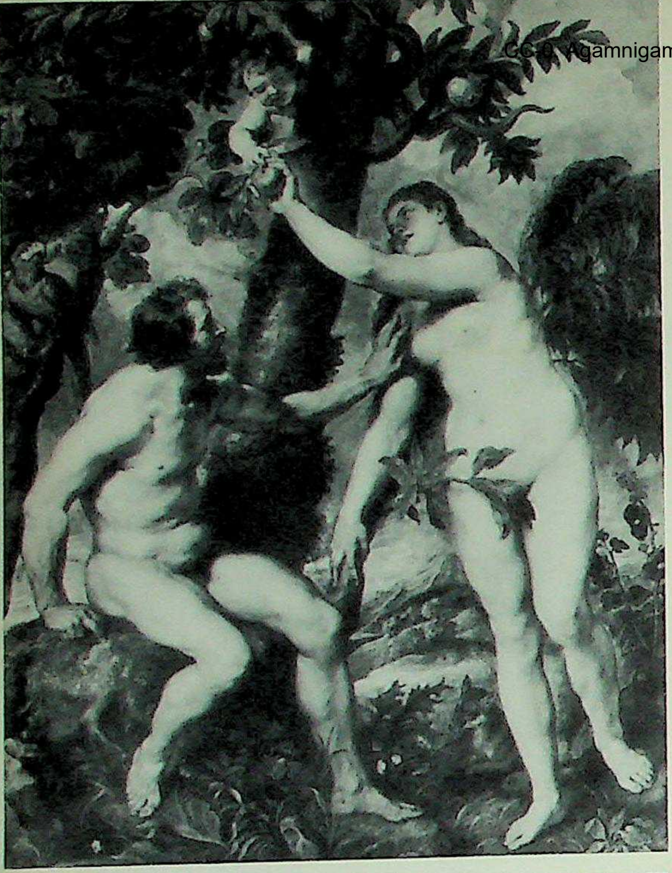
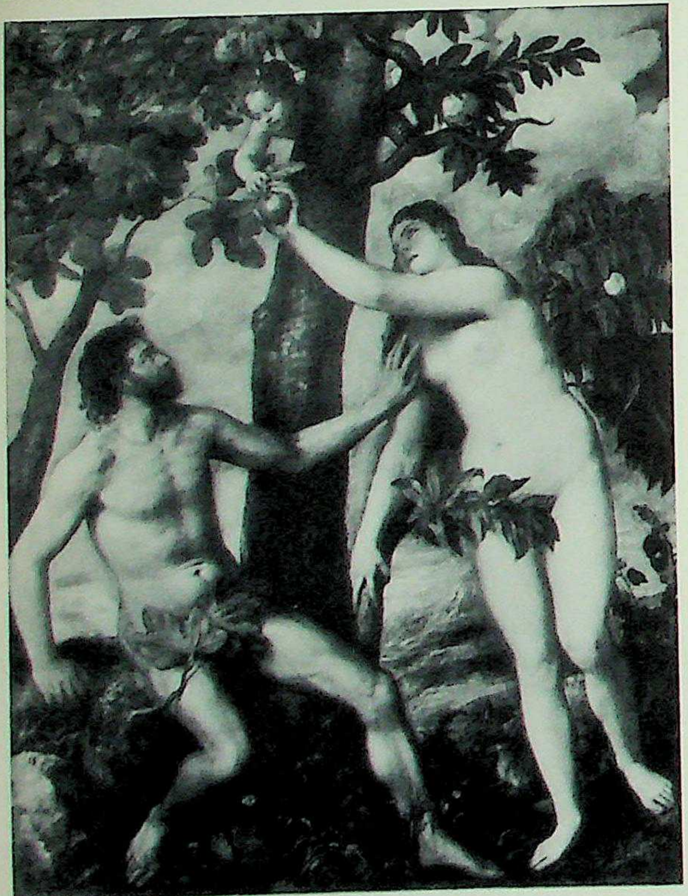






colorplate 17 ⟶

RUBENS

Flemish, 1577-1640

THE JUDGMENT OF PARIS

Oil on canvas, 78⅜ x 149¼"

At the left of the picture, spurred on by Mercury who carries his caduceus in one hand and with the other displays the golden prize, Paris sits deeply absorbed. The tense pose and the expression of troubled concentration on the face of the simple shepherd who was elected to choose the fairest of the three competing goddesses evidence only too plainly that he guesses how grave will be the consequences of his decision.

At the extreme right, attended by her peacock, is Juno, with the jeweled crown and purple robe that befit the wife of Olympus' king. Next to Mercury is Minerva, accompanied by her owl, and the only discomfited one of the three. She has thrown her shield and armor to the ground, and though shy, takes a serious part in the contest. Between her sister goddesses, with her little son Cupid clinging to her in an effort to gain her attention, is Venus; a flying *putto* is about to place a crown of flowers on her head, since he, with the prophetic insight of all *amorini,* foresees what decision Paris will make.

Rubens has integrated the composition in countless ways: Mercury's hand holding the golden apple of discord almost brushes Minerva's scarf; Venus' vermilion robe touches Minerva's thigh; and the elbow of Juno pushes forward in front of Venus' arm.

top

RUBENS, *Flemish, 1577-1640*
THE FALL OF MAN
Oil on canvas, 93¼ x 72½"

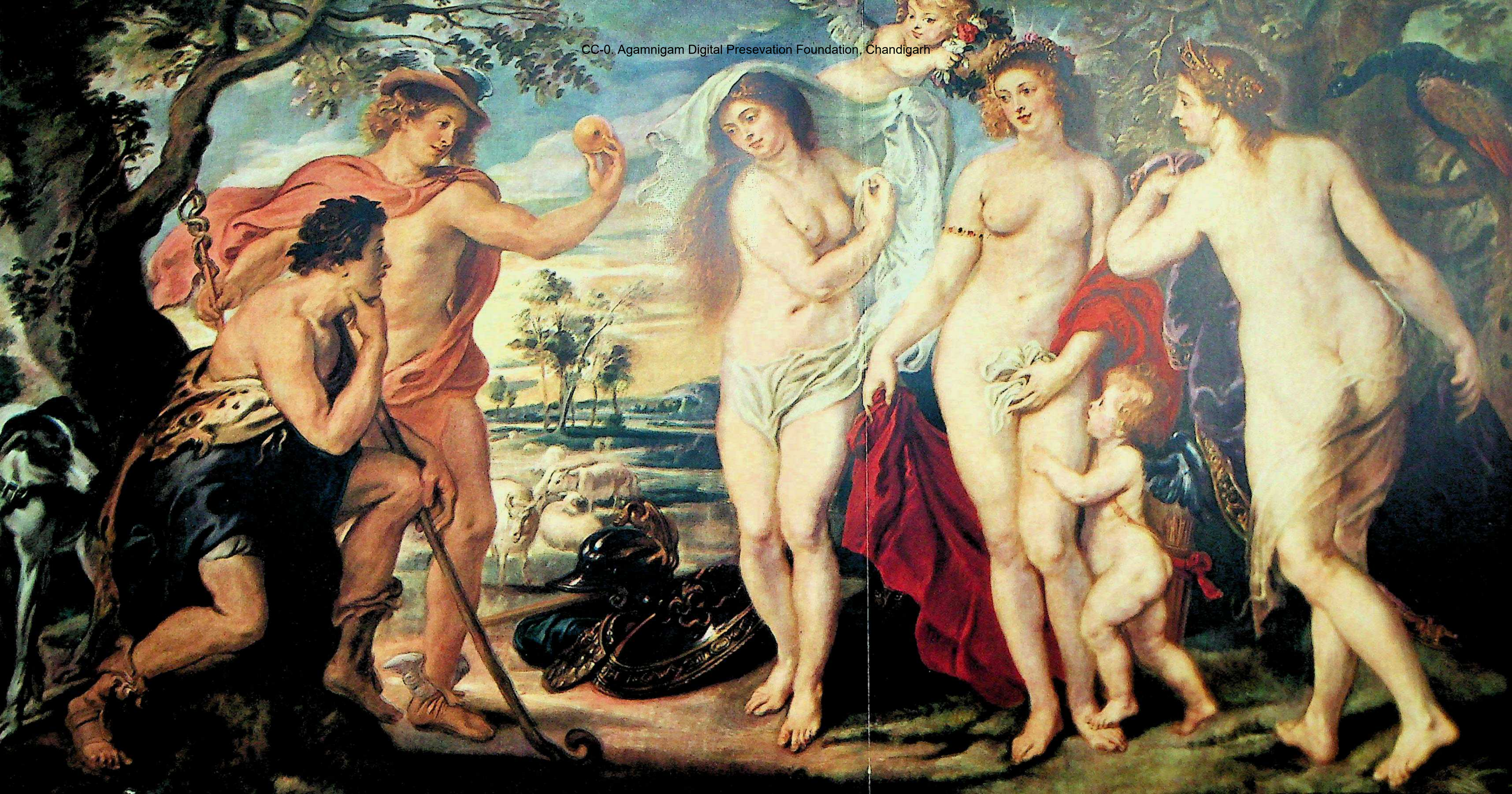
When in 1628-29 Rubens visited Spain for the second time, he made this full-sized copy of Titian's picture. The pictures reveal a complete change in mode of thought and feeling, the Titian typifying the High Renaissance, and the Rubens the Baroque.

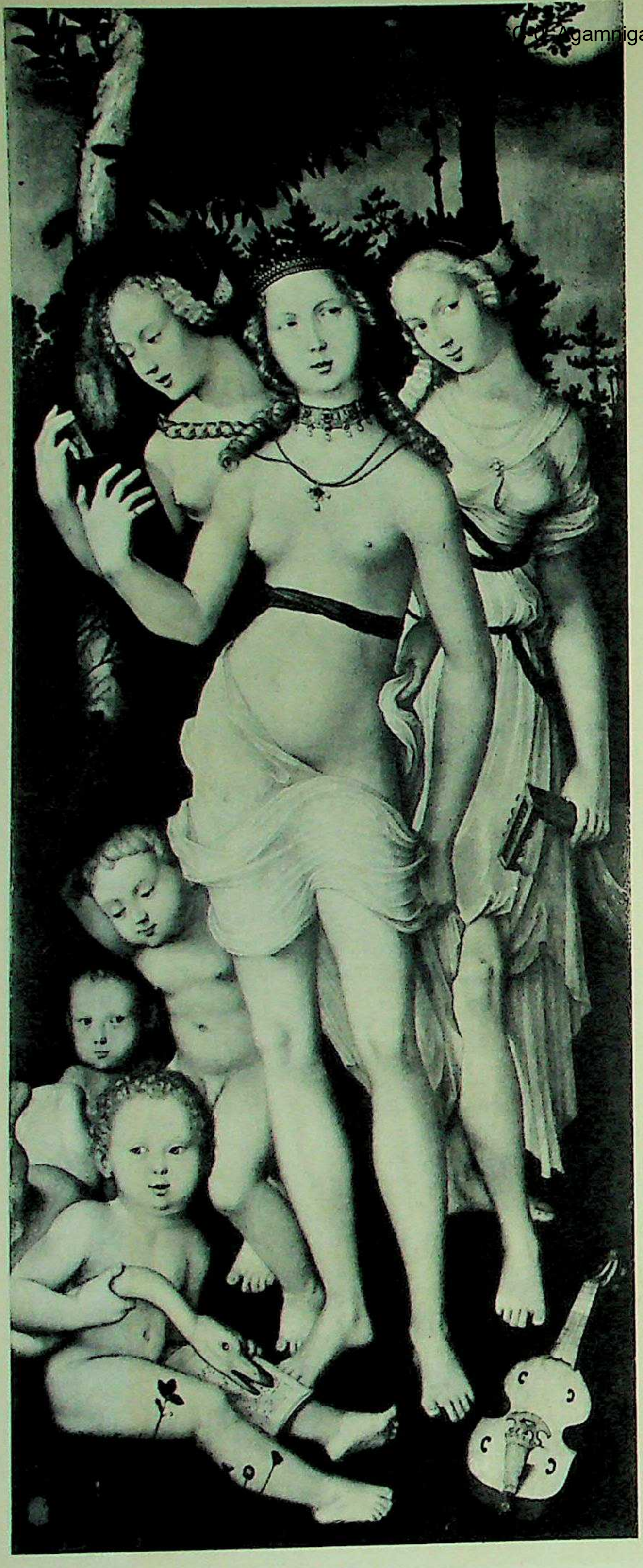
The most striking change is in the posture of Adam. In Titian he recoils as though shocked by Eve's action; in Rubens he leans toward her in incredulous fascination. This gives our Baroque copyist an opportunity to balance Eve's inclination toward the left by Adam's opposite thrust, bodily and psychological.

bottom

TITIAN, *Italian, 1477-1576*
THE FALL OF MAN
Oil on canvas, 94½ x 73¼"

In 1787, Richard Cumberland, the English traveler in Madrid, described an Adam and Eve in Paradise *by Titian, and in the same room the copy by Rubens. Rubens, he observed, gave the figures a "broader nakedness. . . . Titian's figures never wore clothes, whereas in Rubens' copy of the same, persons appear to have laid theirs aside and exposed themselves to shame for the benefit of the painter."*





BALDUNG, *German, c. 1480-1545*
HARMONY *or* THE THREE GRACES
Oil on wood, 59½ x 24″

These three semi-nude young women, with their musical instruments and attendant putti, *cannot simply be accepted as the Graces, for a serpent may be glimpsed curling around a tree, and there is a companion piece in The Prado which suggests a solemn meaning; when the two pictures are paired we seem to have here the image of vain and carefree Youth, as contrasted with Old Age and Death in the companion piece.*

Hans Baldung (called Grien), who worked for a couple of years in his youth in the studio of Albrecht Dürer, painted these enigmatic panels very late in life, probably about 1540.

colorplate 18 ⟶

DÜRER

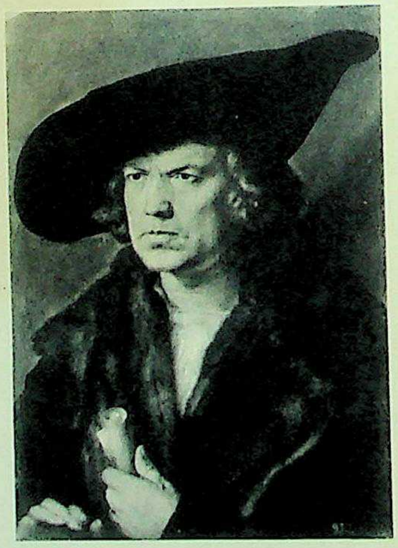
German, 1471-1528

SELF-PORTRAIT
Oil on wood, 20½ x 16⅛″

Albrecht Dürer of Nuremberg was the greatest representative of humanistic culture north of the Alps. His boundless curiosity and deep intelligence, and his frank admiration and emulation of what he found on his two trips to Italy combine with his rare native gifts as an artist to make him one of the most notable figures of the northern Renaissance.

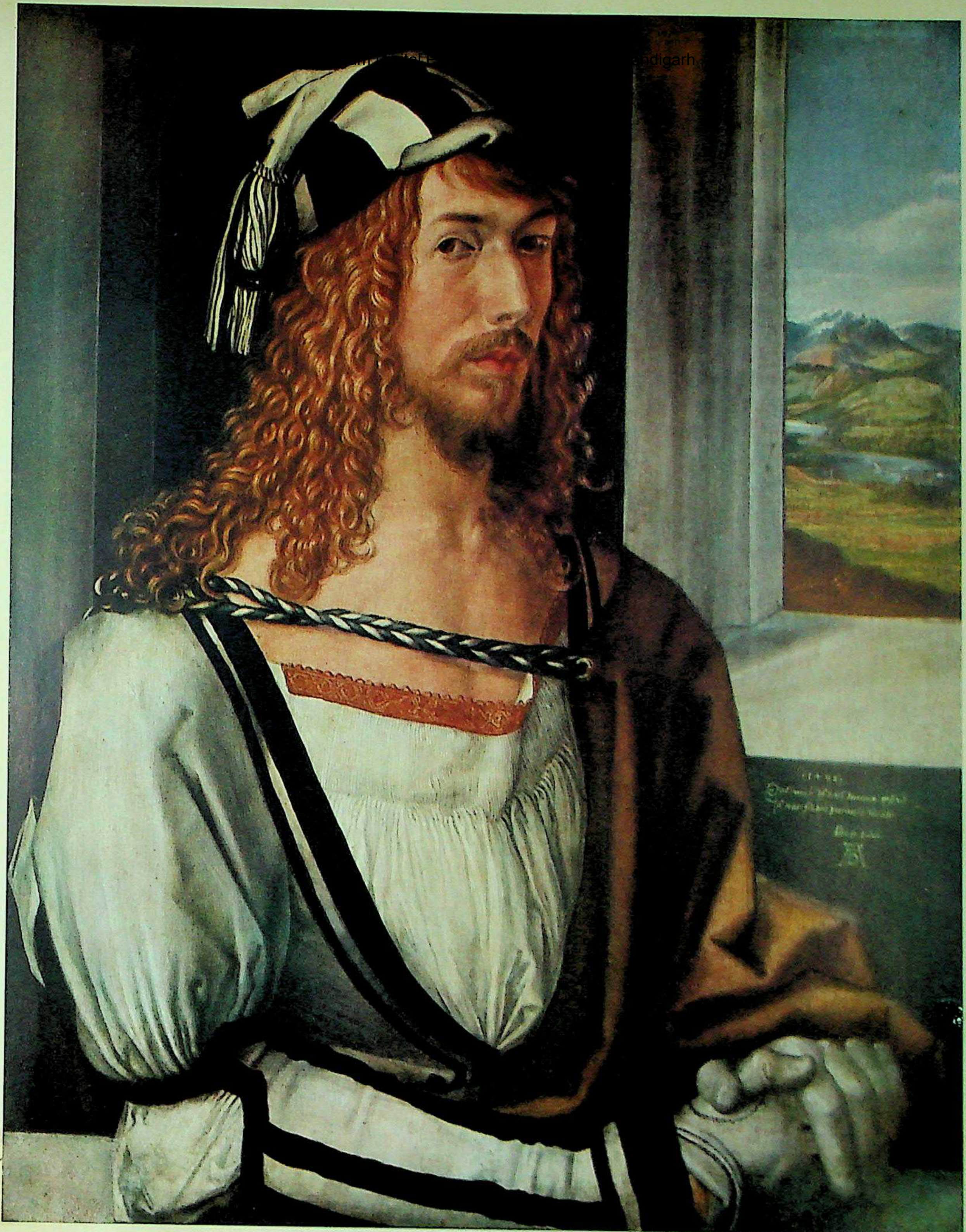
After some training from his father and an apprenticeship with Michael Wolgemut, he set out to see the world. In 1498, a couple of years after his return to Germany, he recorded his appearance at the age of twenty-six, in this stylish and self-conscious self-portrait, which Panofsky has called "perhaps the first independent self-portrait ever produced."

Italian society over a period of many years had permitted an artist to regard himself as a gentleman while Germans and Netherlanders continued to think of him as an artificer and craftsman; and it can hardly be doubted that Dürer's proud estimate of himself here was a direct result of his having seen at first hand the respect accorded to artists in Italy. He chose to dress himself for the occasion in expensive, elegant, and above all becoming clothes, patently proud of his fine curly hair, his handsome appearance, and his personal importance.



DÜRER, *German, 1471-1528*
PORTRAIT OF AN UNKNOWN MAN
Oil on wood, 19⅝ x 14⅛″

Dürer and his wife traveled for two years, in 1520 and 1521, in the Low Countries. They stayed several times in Antwerp at an inn kept by one Jobst Planckfelt, whose likeness the painter recorded in a wonderful drawing, dated 1520, now in Frankfurt. The drawing resembles The Prado portrait and Dürer's methodical notebook of his journey mentions that in 1521 he made a careful oil portrait of Planckfelt.



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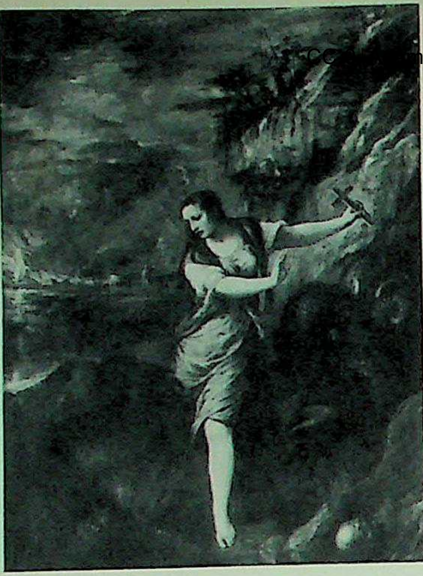


TITIAN, *Italian, 1477-1576*
ST. MARGARET
Oil on canvas, 95¼ x 71⅜″

Against a landscape lit by an evening glow, a graceful St. Margaret emerges, holding in her left hand a small cross which has power to subdue the dragon at her feet. About St. Margaret we have more poetic myth than solid history. In the crabbed words of a Vatican historian, "Her existence seems assured, but her acts are a forgery."

colorplate 19 ⟶

MANTEGNA

Italian, 1431-1506

THE DORMITION OF THE VIRGIN
Tempera on wood, 21¼ x 16½″

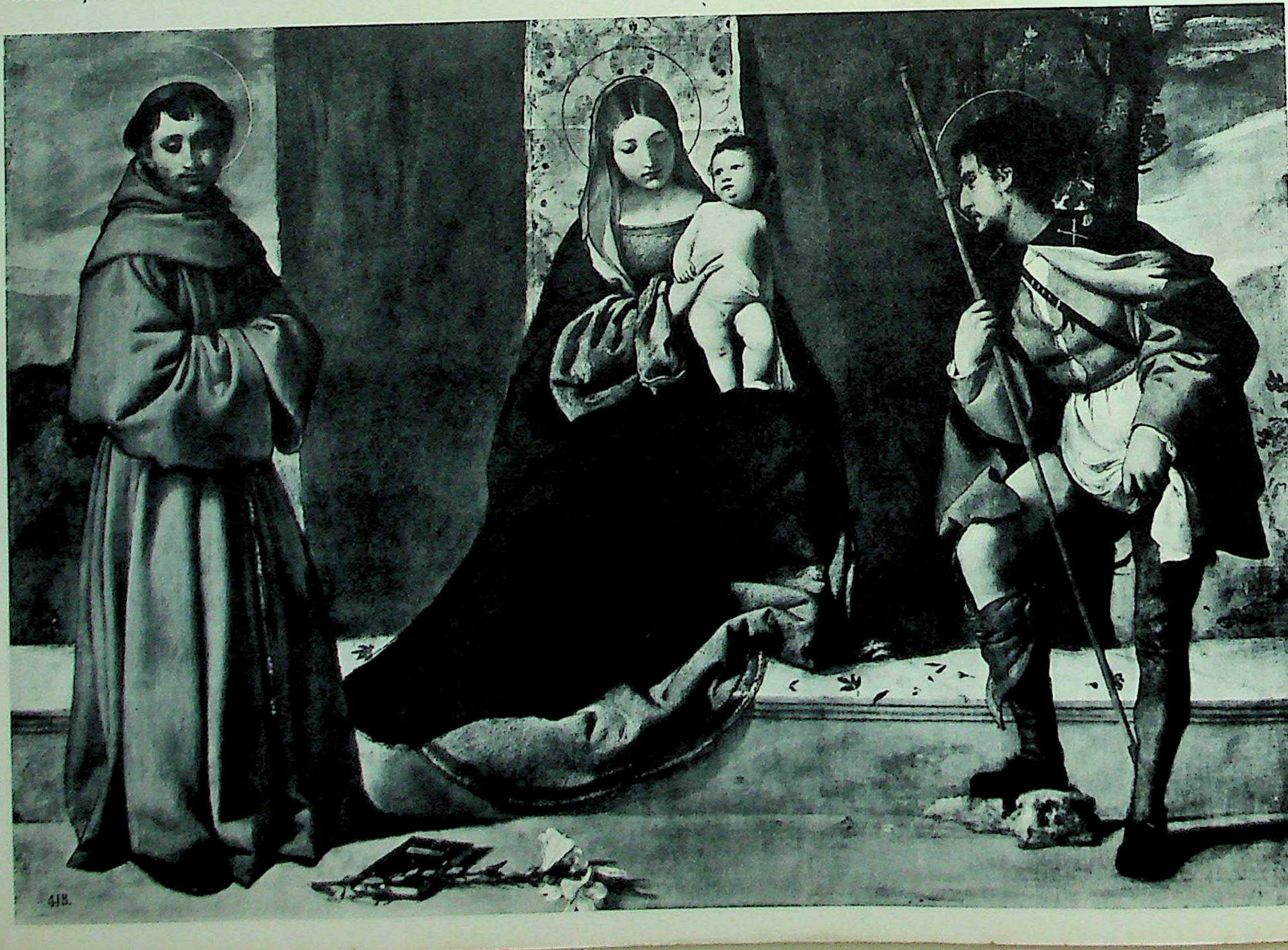
The story of the Dormition of the Virgin is apocryphal. Mary was warned by the Archangel Michael of her approaching end and sent out a call for the Apostles. Miraculously, all but St. Thomas were able to be present. In Mantegna's picture St. John is honored in bearing the palm which announces her death, but the belief is that she did not die, but merely fell asleep to await the Resurrection.

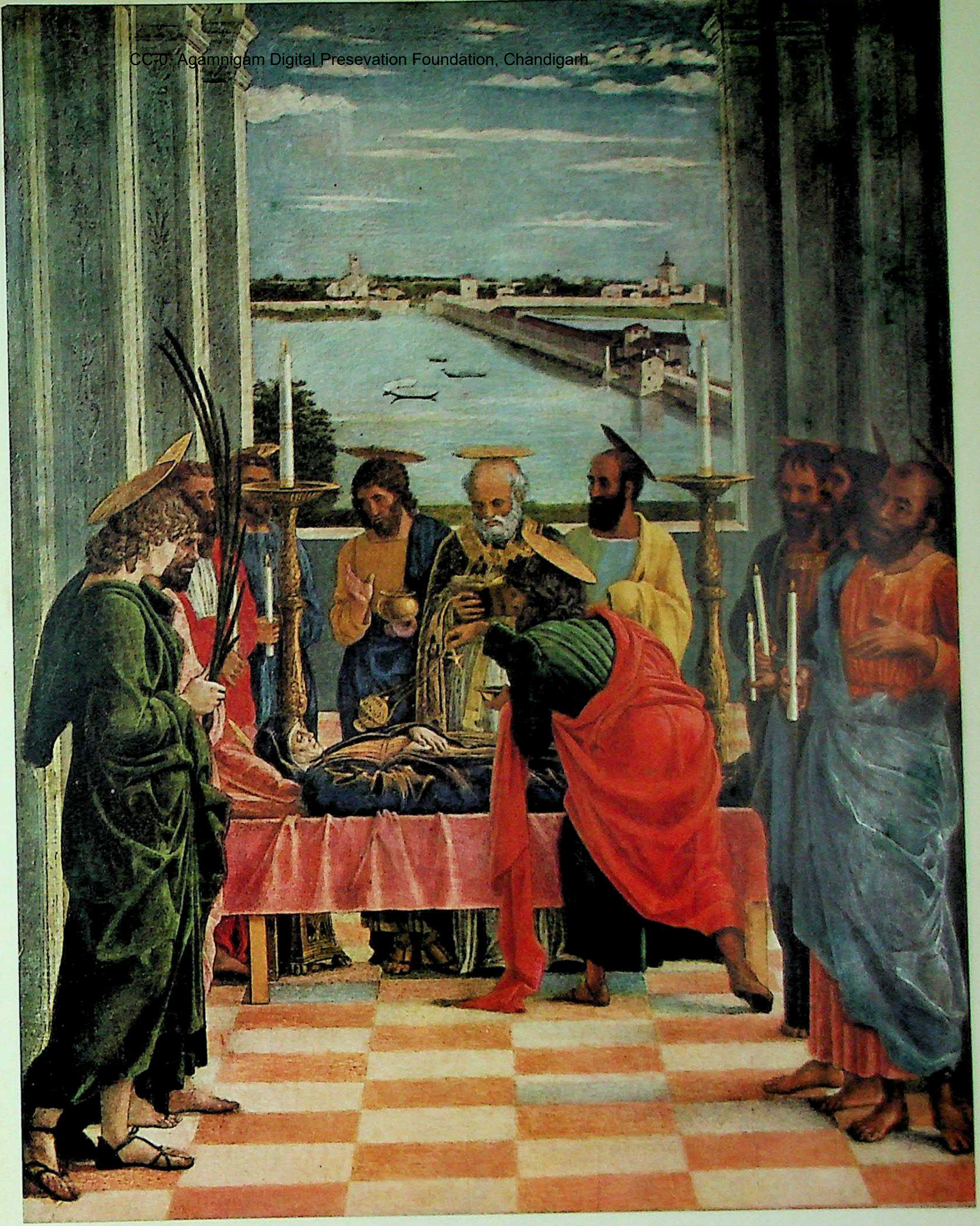
Mantegna's picture is a diminutive work but a great one. It is one of The Prado's few Italian paintings of the fifteenth century—a triumph of serenity. The eleven figures are so placed about the recumbent Virgin that they do not crowd the small space, but with bowed heads add to the solemn stillness of the scene. One of the Apostles is administering the rites for the dying.

Andrea Mantegna, one of the very great Italian painters, was born in 1431 and as a child was adopted by the great Paduan teacher, Squarcione. He was influenced also by Donatello's sculptures and by the great drawings of the Venetian artist, Jacopo Bellini, whose daughter, Nicolosia, he married.

Attributed to GIORGIONE, *Italian, 1478-1510*
THE VIRGIN WITH ST. ANTHONY
AND ST. ROCH
Oil on canvas, 36¼ x 52⅜″

The authorship of this painting has been much disputed. It is unfinished but well preserved. The elegance of the composition, the grace of the contours, and the sympathetic tone of the whole are characteristic of Giorgione. Some modern critics, however, have believed that the youthful Titian was its author. Still others have accepted neither attribution.





colorplate 20 ⟶

RAPHAEL

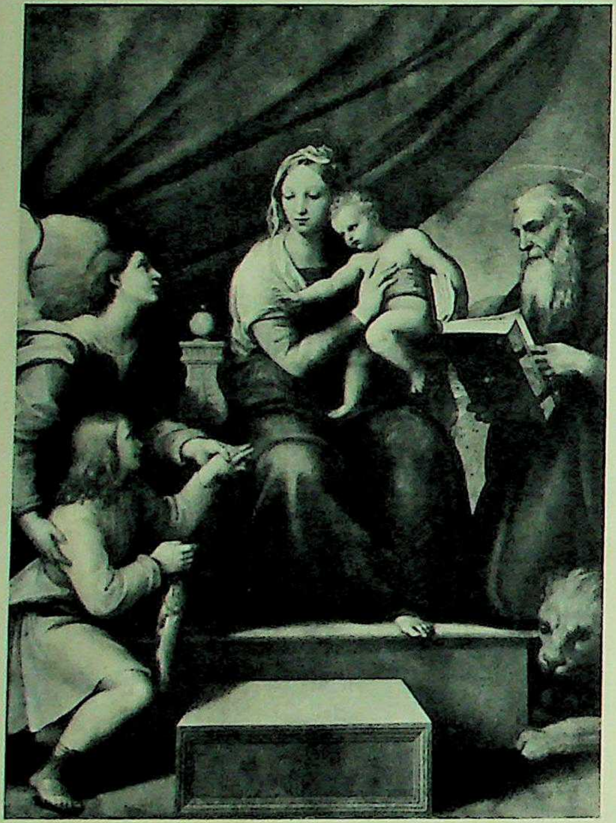
Italian, 1483-1520

PORTRAIT OF A CARDINAL

Oil on wood, 31⅛ x 24″

In his brief career, Raphael attained to an excellence in his Madonnas, portraits, and mural decorations which has made him the most prominent representative of the Italian Renaissance style. Probably no other artist of the period achieved in so short a time such mastery over his art and such approval from the influential people of his day. About 1509 he went to Rome, filling commissions for the papacy, and recording in tranquil, imperturbable portraits the appearance of members of the papal court.

The subject of this arresting portrait has not been identified. The name of Ippolito d'Este, the son of Alfonso I of Ferrara, seems the most probable. The picture has the satisfying decorative beauty of all Raphael's greatest portraits—a carefully balanced filling of the picture space, in which the design of the silhouette is lovely in itself, and a delineation of the forms by means of sure and simple planes. But primarily the portrait's unforgettable quality is due to the unfathomable meaning in the exquisitely refined and weary face. The large, wide-set eyes are intent on some distant prospect, and the subtle lines of the mouth are shut in unyielding reticence.



RAPHAEL, *Italian, 1483-1520*

THE MADONNA OF THE FISH

Oil on canvas, 84⅝ x 62¼″

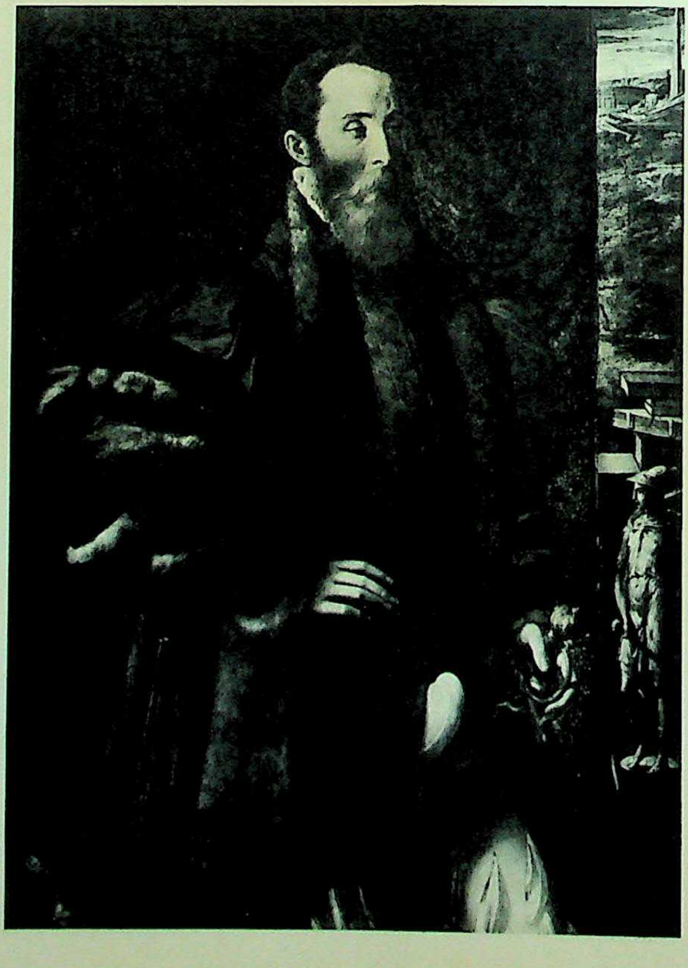
Raphael's greatest Madonnas of his Roman period present a paradox in their combination of humanity with religious majesty. Two drawings preceding this painting are preserved, one in the Uffizi, and one (formerly the property of the painter, Sir Thomas Lawrence) in a private collection in England. They show how Raphael's mind worked. Both Tobias and the angel began as contemporary, very earthy boys, probably studio apprentices, but as the artist's scheme evolved into a great composition he introduced increasing piety.

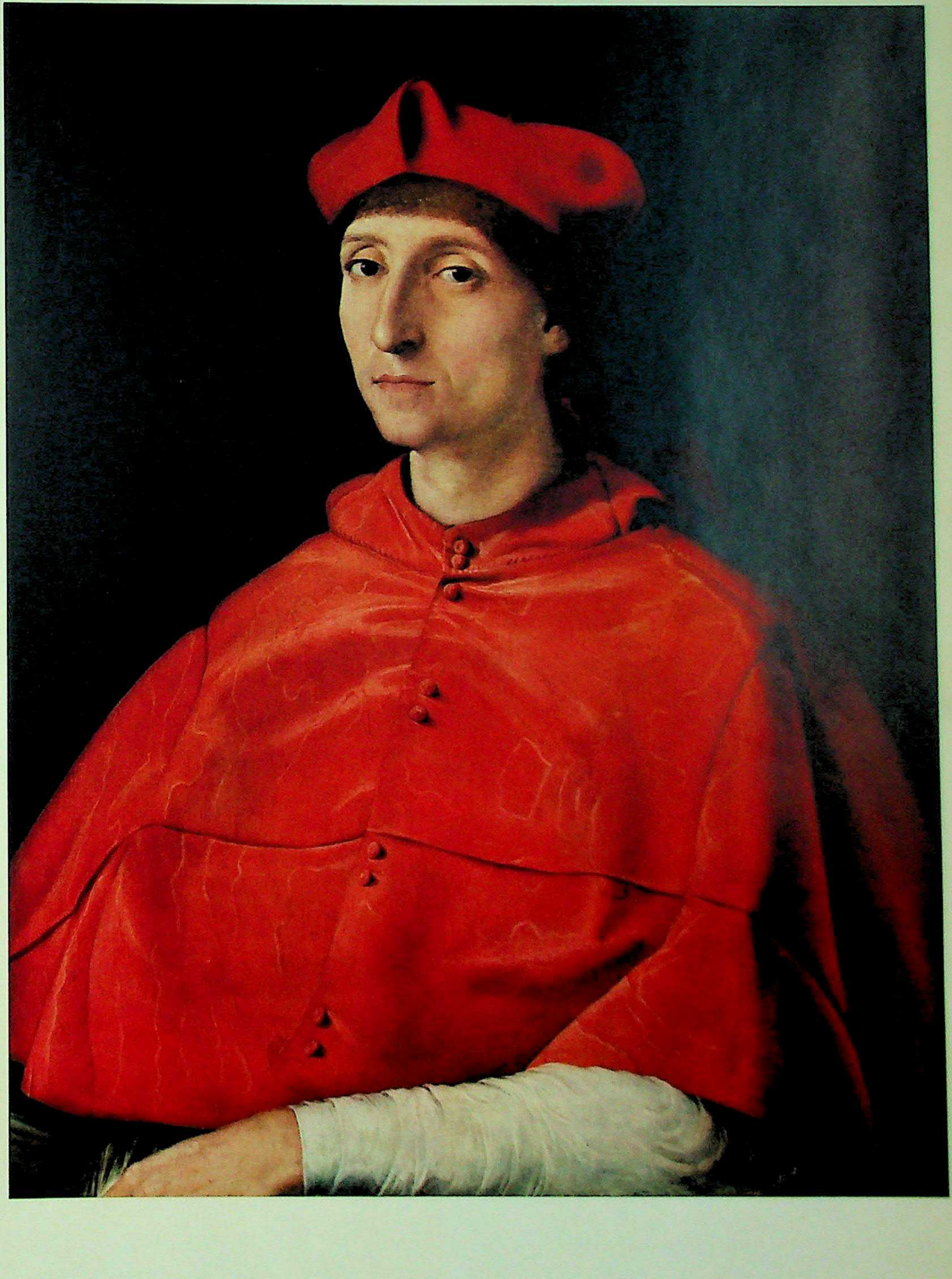
PARMIGIANINO, *Italian, 1503-1540*

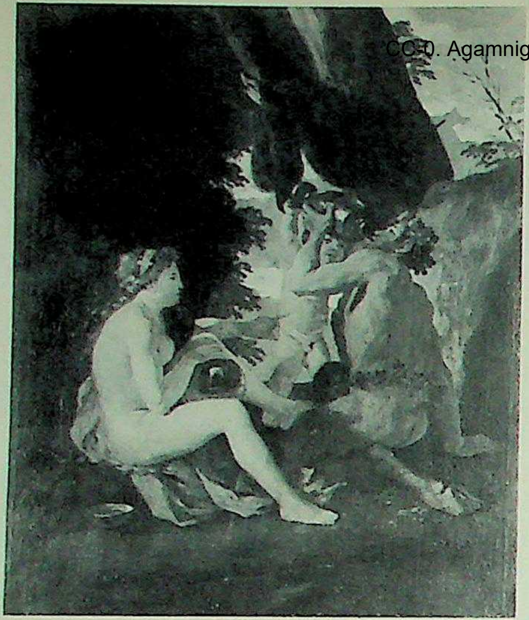
PORTRAIT OF THE COUNT OF SAN SECONDO

Oil on wood, 52⅜ x 38⅝″

The Italian Pier Maria Rossi, Count of San Secondo (1504-47) had a brief but active career as a free-lance army commander or condottiere. *He is reputed to have been as handsome as his portrait by Parmigianino shows him. In the painting he is represented as no more than thirty years old, yet already a man of splendid presence.*







POUSSIN, *French, 1594-1665*
BACCHIC SCENE
Oil on canvas, 29⅛ x 23⅝″

Nicolas Poussin, the classicist and one of the greatest of French painters, was a learned genius whose painting integrated to perfection his knowledge of Classical art and literature with his feeling for form and order. The shallow spatial depth in this Bacchic Scene, *and the static and dignified figures against a relatively simple ground, suggest Classical reliefs.*

RUBENS, *Flemish, 1577-1640*
ITALIAN PEASANTS DANCING
Oil on wood, 28¾ x 41¾″

Philip IV bought this comparatively small painting at the sale of Rubens' estate. The building in the background with its porch shaded by vines is a typical Italian farmhouse. The peasants, however, look Flemish, the men with moplike hair and the women blonde and well proportioned. The dancers' swirling movement emphasizes Rubens' ability to resolve his forces.

colorplate 21 ⟶

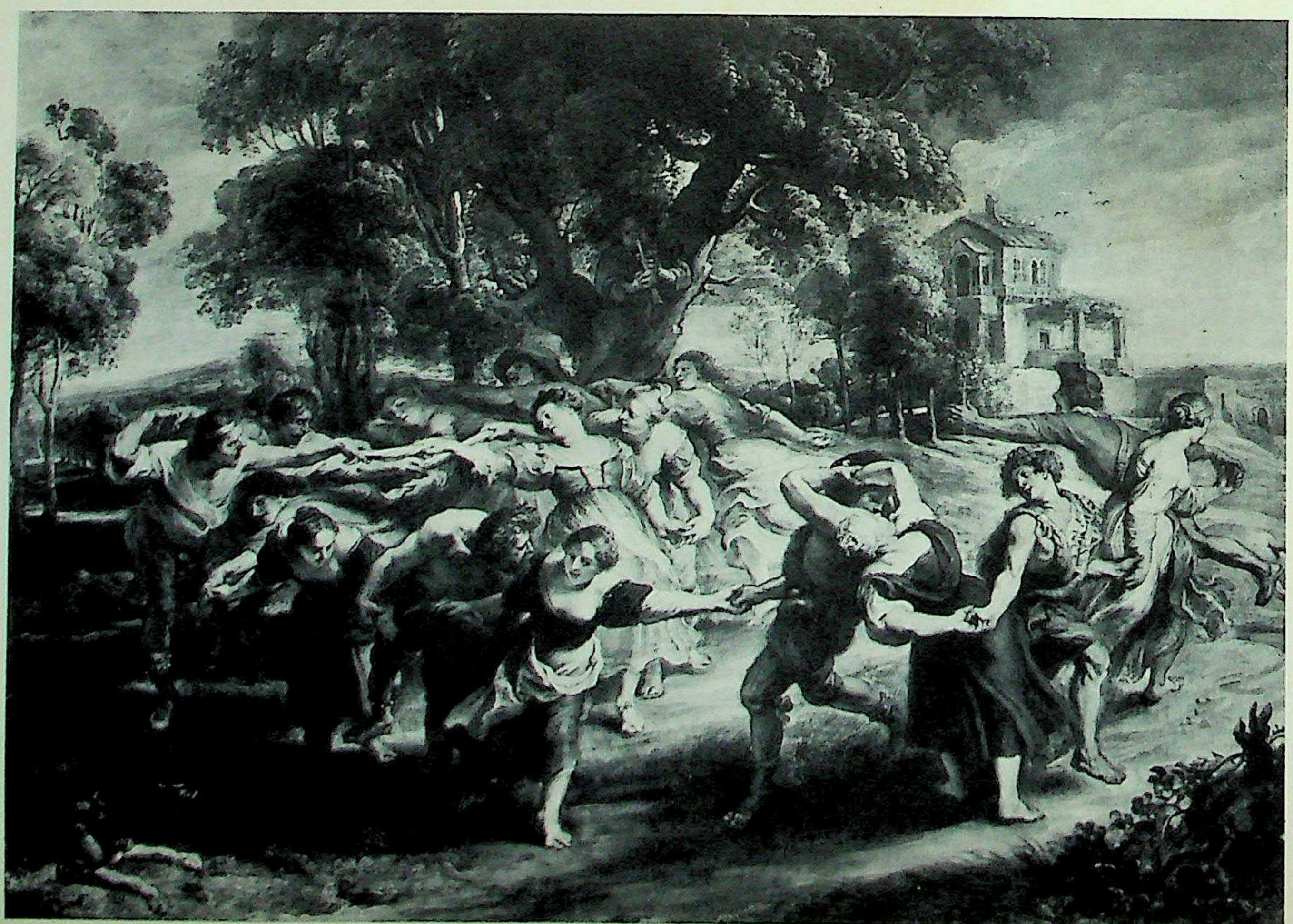
TITIAN

Italian, 1477-1576

BACCHANAL
Oil on canvas, 68⅞ x 76″

This *Bacchanal* by Titian, his *Worship of Venus*, also in The Prado, and the pagan *Bacchus and Ariadne* in the National Gallery in London, were all ordered by Alfonso d'Este (1486-1534) for his castle at Ferrara. Alfonso is said to have wished a figure put into the painting which would recall the draped classical sculpture of Ariadne, yet the locale had to be the island of Andros instead of Naxos, where the Greek poets had left Ariadne asleep, for Alfonso liked playing anagrams (Andriae and Ariadne!). But whatever artless sixteenth-century thoughts may have conditioned the subject matter, Titian achieved the purest and most blissful pagan poetry.

Dalliance on this enchanted sylvan isle, set in the warm blue Aegean, was made doubly agreeable by the copious spring flowing with wine, at left. In the nearer center is a handsome nymph in red with fashionably waved coiffure. It is a portrait of Violante, Titian's lady-love. She wears her device consisting of two violets in her bosom (together here with Titian's signature) and another violet behind her ear. Violante is reaching automatically for more wine. She holds also a small flute, and on the sheet of music lying before her on the ground is a French *ronde*: "He that drinks and doesn't drink again, knows not what drinking truly is."



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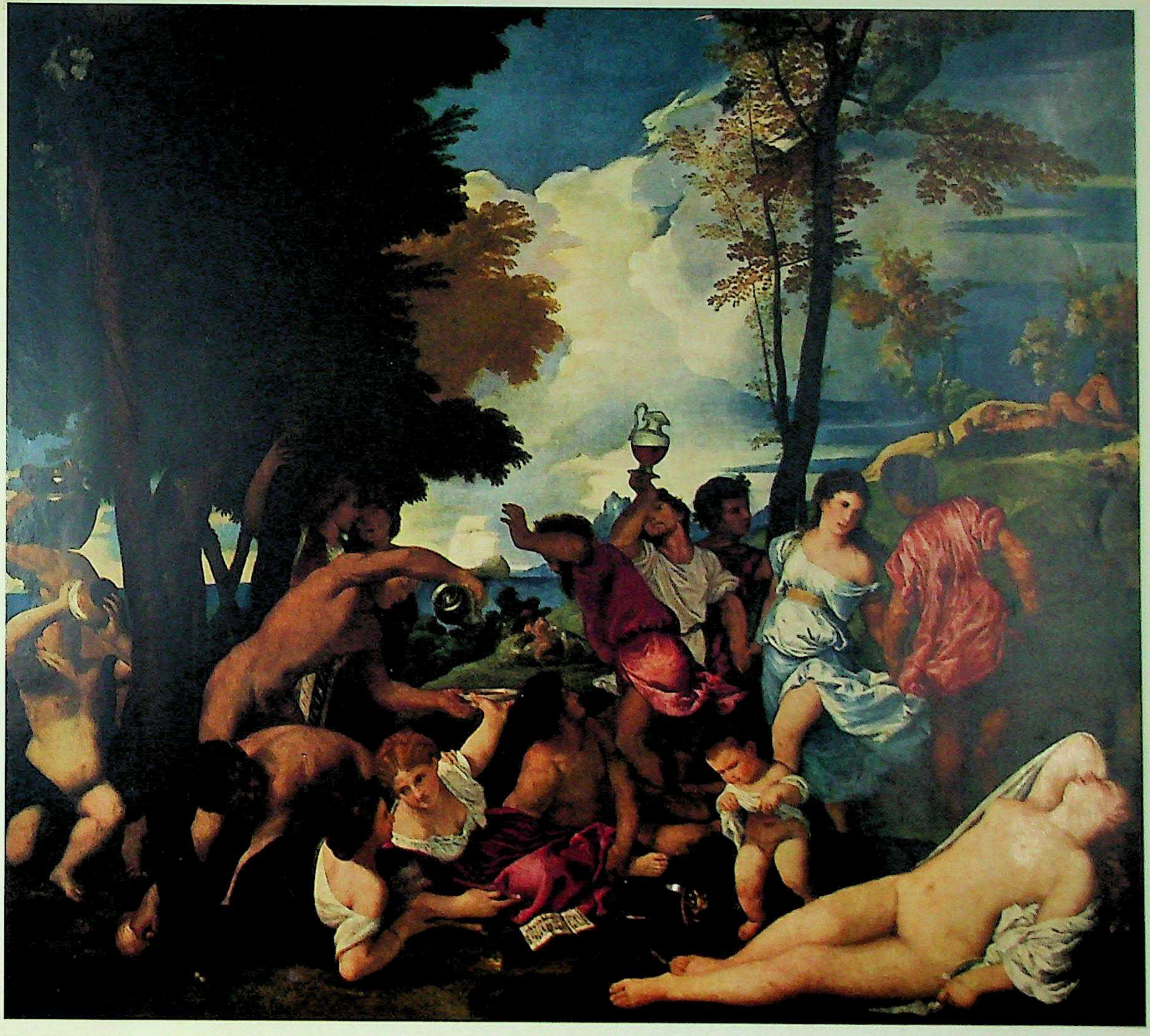
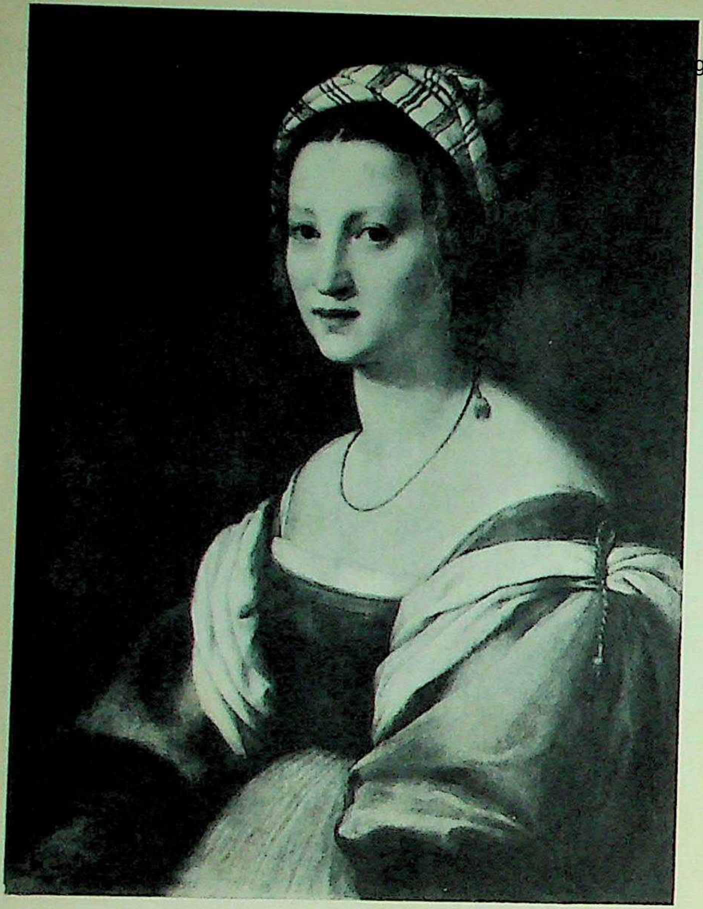




DEL SARTO, *Italian, 1486-1531*
PORTRAIT OF A WOMAN
Oil on wood, 28¾ x 22″

It is tempting to identify this well-favored but sultry Florentine lady as Lucrezia del Fede, whom Vasari blamed for so much of Andrea del Sarto's misconduct. She can be recognized again and again as the model for the Madonna in Andrea's religious paintings.

Lucrezia was a widow when Andrea, at the age of thirty-one, married her. In 1518, the year after his marriage, Andrea was called to France by Francis I. After a year at the French court, he obtained the king's permission to revisit Florence and his frivolous young wife. Vasari asserts that she led her husband into extravagances that ate up money entrusted to him by Francis I for the purchase of works of art.

colorplate 22 ⟶

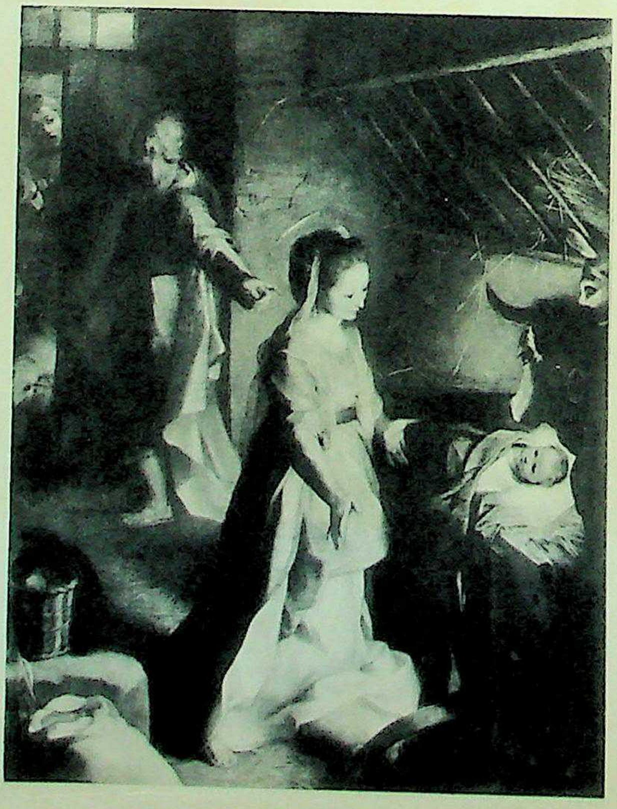
TITIAN

Italian, 1477-1576

THE ENTOMBMENT
Oil on canvas, 53⅞ x 68⅞″

In this perfectly conceived and executed work of his old age, Titian has balanced his movement, softened his outlines, and dematerialized his forms to a point where his painting seems almost to be an expression of emotion without any vehicle. The figures, fused into the general tonality and compositional unity though they are, have their clearly expressed functions, and emotions. The old Joseph of Arimathea is thought to be a portrait of Titian himself (Titian was then eighty-two). The cloudlike body of Mary Magdalene has the spirituality of an angel. More than one critic has noted the contrast between this *Entombment* and the artist's treatment of the same subject in the Louvre, painted about thirty-four years earlier. There, for all the beauty of its color and of its separate parts, there is far less unity of movement and light.

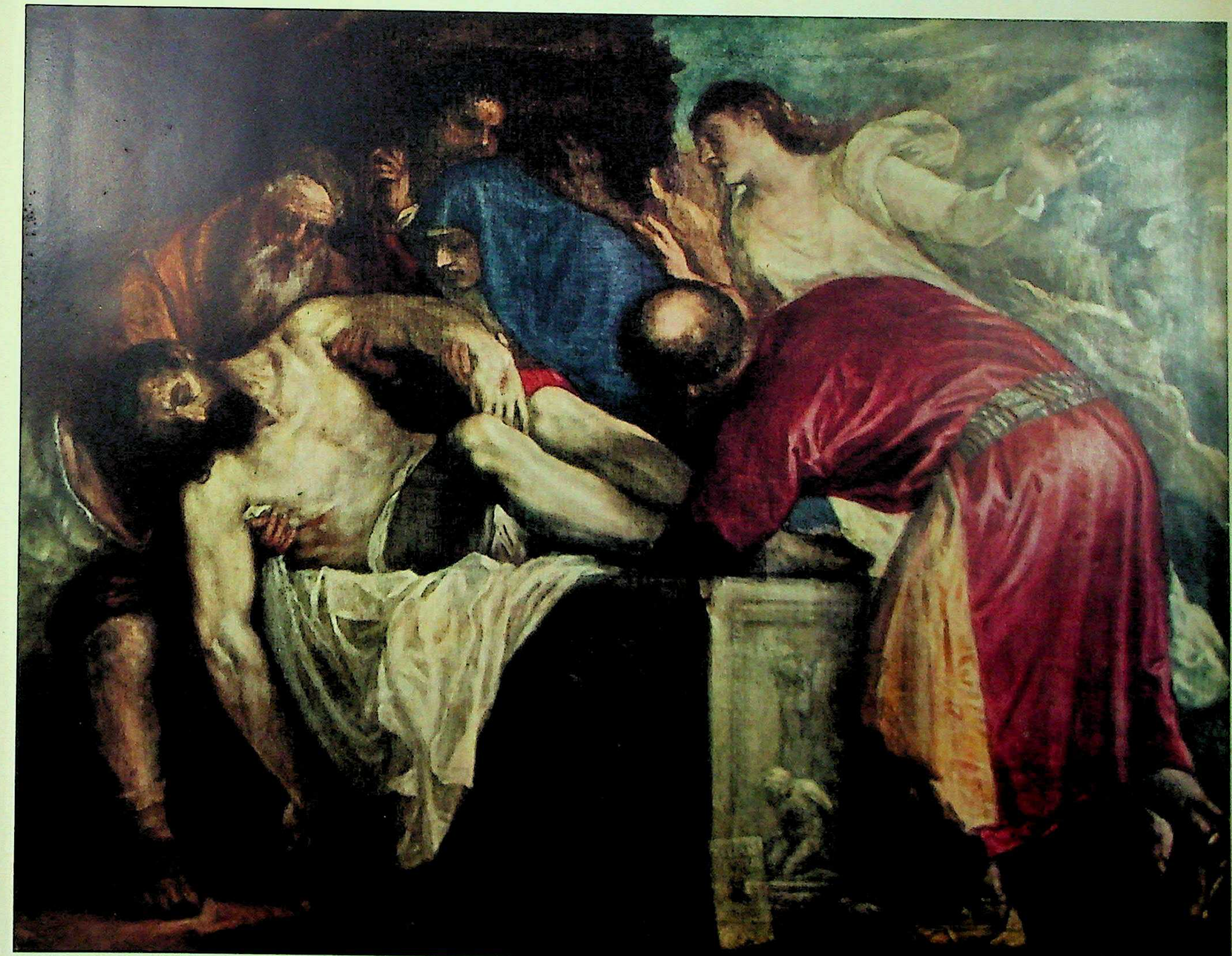
The Prado's *Entombment* is thought to be one which Titian painted in 1559 to replace an *Entombment* lost in transit three years earlier. For further complication, The Prado owns a second painting of the subject by Titian which has practically the same size and composition as the one here reproduced. However, it is different in color, the Magdalene's face is without shadow, and Nicodemus' robe is ornamented with distractingly bold dots. No record exists of its commission or of its delivery.

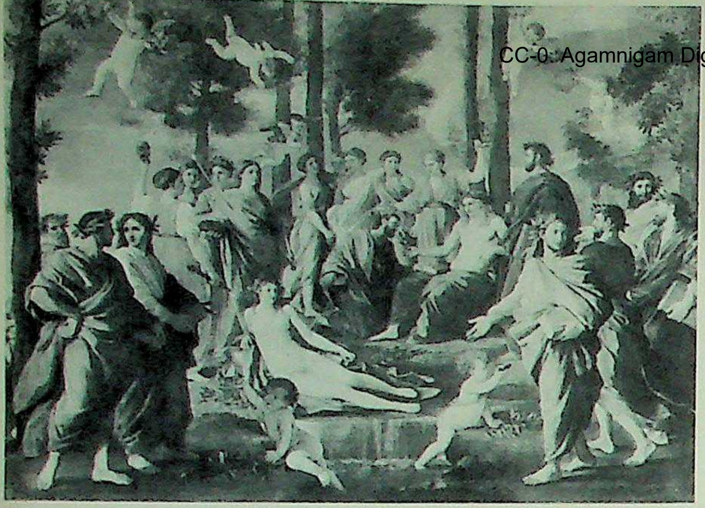


BAROCCI, *Italian, 1526-1612*
THE NATIVITY
Oil on canvas, 52¾ x 51⅜″

Federigo Barocci spent most of his long and productive life in Urbino. Cardinal Giulio della Rovere and Pope Paul IV employed him on commissions in Rome. His style was strongly influenced by the art of Correggio, but his contours retain more definition.

In The Prado Nativity *a tender mood is evoked by the flitting light emanating from the baby Jesus and by the gesture of St. Joseph.*





POUSSIN, *French, 1594-1665*

PARNASSUS

Oil on canvas, 57⅛ x 77⅝"

The Parnassus *owes much to Raphael's painting of the same subject in the Stanza della Segnatura of the Vatican. The reclining nude in the foreground, classical in her cool remoteness, personifies Castalia, the crystal fountain flowing from the cave of the Delphic oracle. Behind her Calliope crowns Homer who, come to do homage to Apollo, is surrounded by the other muses and poets.*

TITIAN, *Italian, 1477-1576*

DANAË AND THE SHOWER OF GOLD

Oil on canvas, 50⅝ x 70⅞"

According to the myth, Danaë, lovely and well-born, was imprisoned by her father because an oracle foretold that he would be slain by her son. But Jove, ever aware of the beautiful women among mortals, disguised himself as a golden shower and visited her in her prison. Their son, the famous Perseus, later killed Danaë's father by accident when they were throwing quoits together, and thus the prophecy was fulfilled.

colorplate 23 ⟶

VERONESE

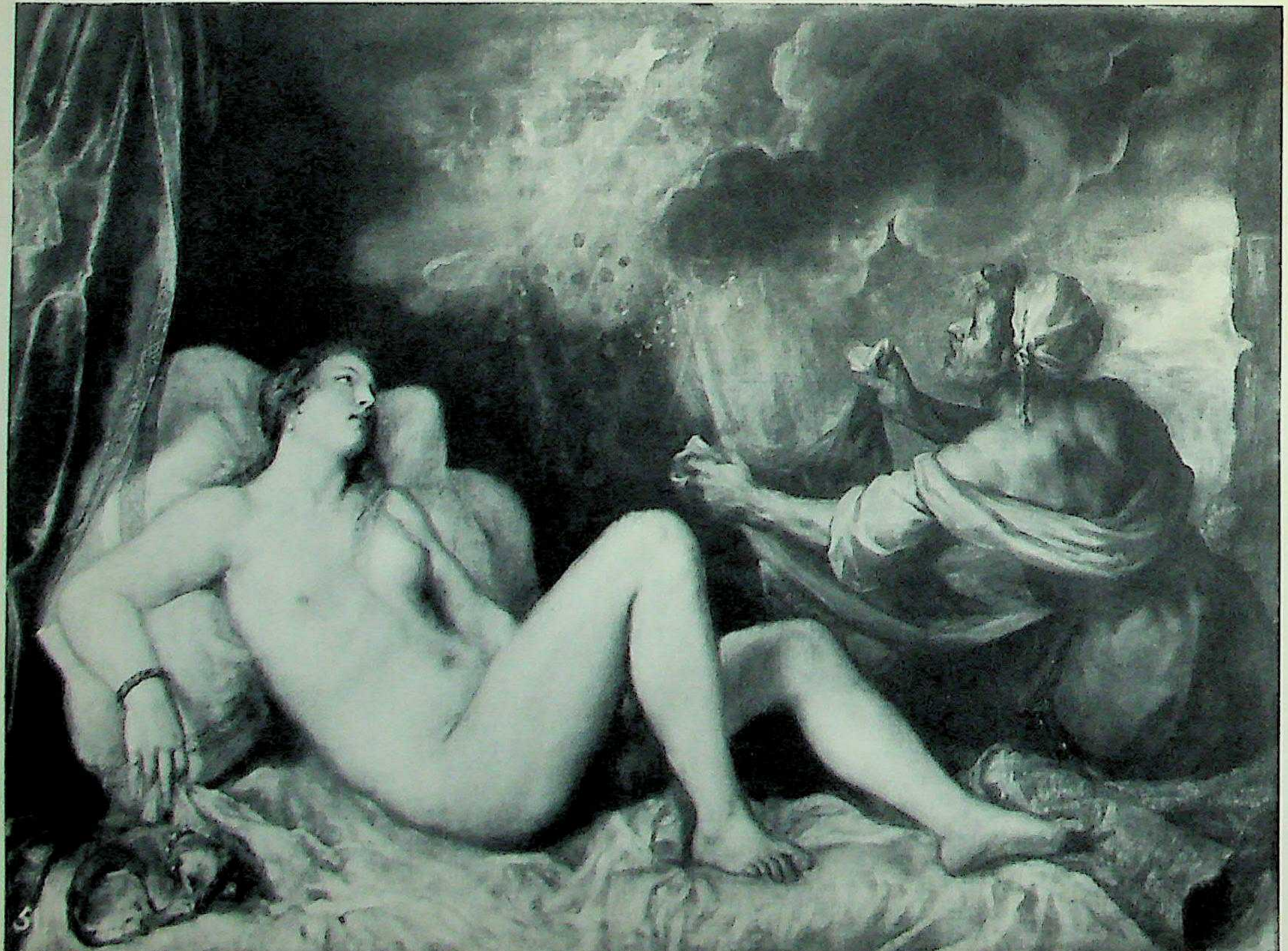
Italian, 1528?-1588

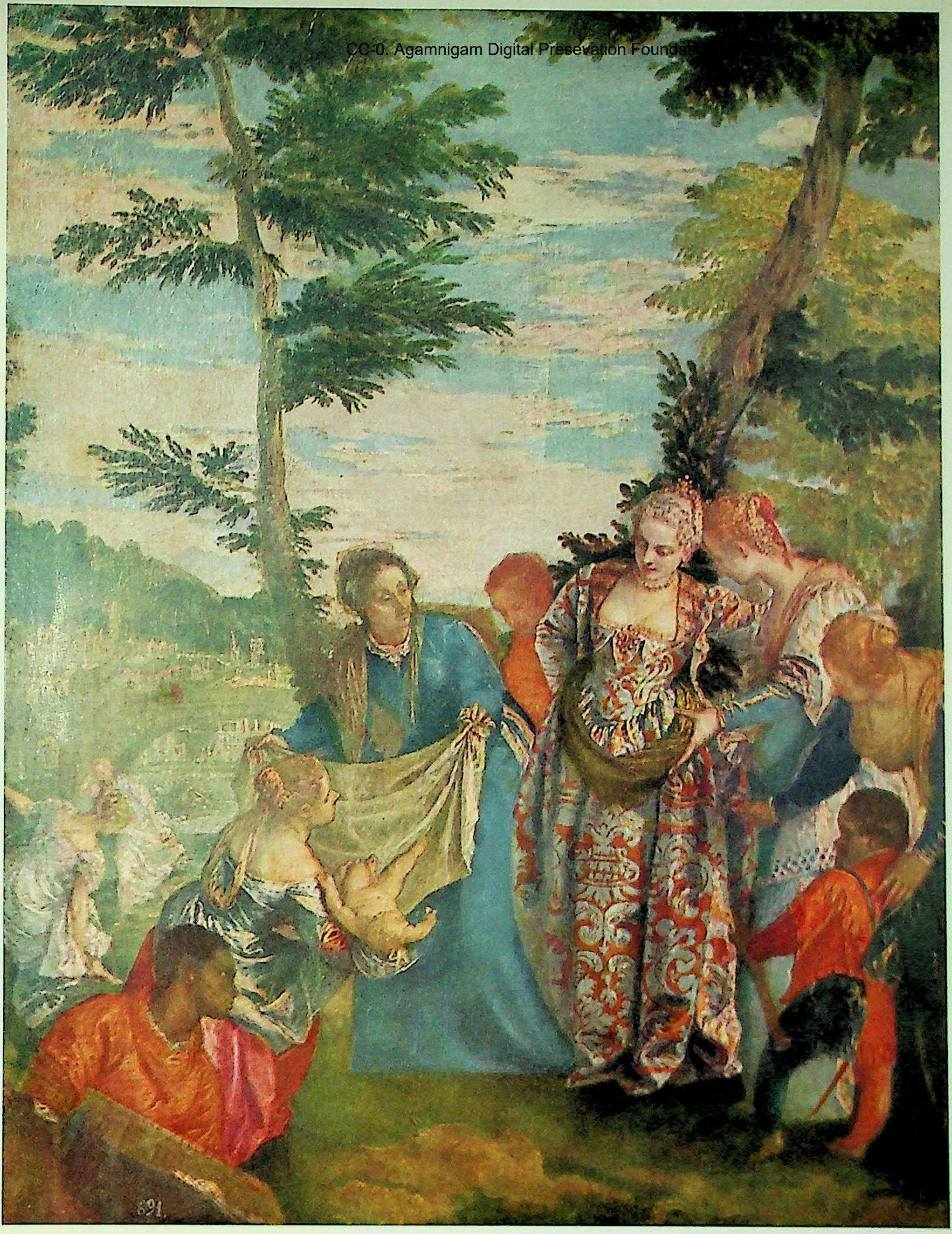
MOSES SAVED FROM THE NILE

Oil on canvas, 19⅜ x 16⅞"

Like The Prado's *Venus and Adonis,* this small, exquisite picture came rather late in Veronese's career, probably about 1575. In painting biblical subjects, the artist made no attempt whatsoever to employ generalized or simplified costume and architecture to suggest earlier times and distant lands. Frankly bewitched by the brilliant opulence of his beloved Venice, he saw no reason to deprive the people represented in his paintings of all the splendor they would have enjoyed if they too had inhabited his city.

So it is that we find Pharaoh's daughter and her attendants dressed in the brocades and jewels of Venetian ladies. A handsome Moor in the foreground, wearing an earring, and a richly dressed dwarf at the right provide the touches of glamour and exoticism that made life on the lagoons so varied. The town glimpsed beyond the arches of the bridge over the Nile is likewise patently an Italian, not a biblical, city, with close-packed houses and a towering campanile. As in so many of Veronese's paintings, the landscape background, though itself rich in its forms of foliage and clouds, serves principally as a foil for the diversity and lushness of the main subject.

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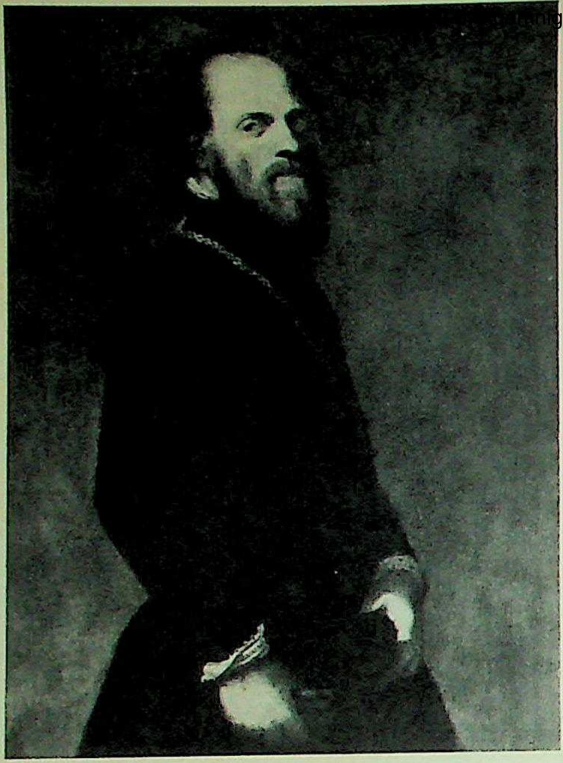


TINTORETTO, *Italian, 1518-1594*
GENTLEMAN WITH A GOLD CHAIN
Oil on canvas, 40½ x 29⅞"

When Tintoretto painted portraits, his keenness and psychological penetration were mellowed by a warm human sympathy with the subject, so that his likenesses present the spectator with a kindly presence. It has been suggested that this portrait is a likeness of the painter's contemporary, Paolo Veronese.

colorplate 24 ⟶

TINTORETTO

Italian, 1518-1594

A BATTLE BETWEEN TURKS AND CHRISTIANS
Oil on canvas, 73¼ x 121"

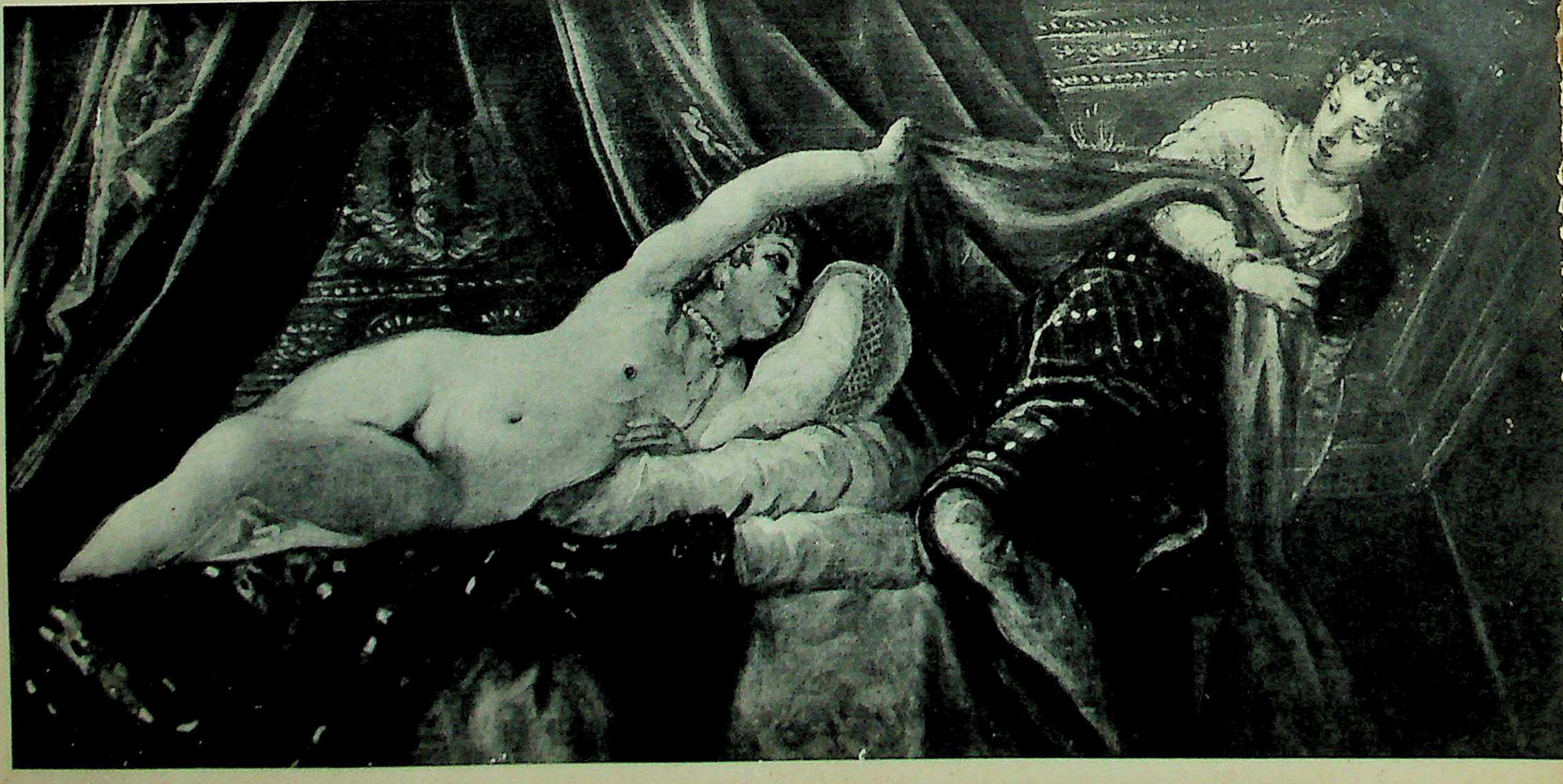
Tintoretto, or "little dyer," was called this because of his father's trade; his real name was Jacopo Robusti. He was born in Venice and passed almost all of his long, intensely productive life there. Though he appears to have studied briefly with Titian, he was largely self-taught, setting as his aim the combination of the coloring of Titian with the drawing of Michelangelo.

This picture, one of those bought by Velázquez in Italy, has long been popularly known as *The Rape of Helen,* because of the recumbent figure of the fair captive in the left foreground, over whose form one of the victors is drawing a concealing drapery. It is probable, however, that the seizure of beautiful women was regarded as a traditional aspect of a military or naval triumph, and the motif is thus not necessarily a classical allusion.

The space is arranged with great skill, defined and accented with intersecting diagonals. The foreground figures are large and imminent, looming before the spectator like actors seen from the first row of the orchestra; the backdrop of the fleeing enemy, with horses charging through the water, victims drowning, and the broken ranks on the distant shore, is painted in small scale and in a lighter key.

TINTORETTO, *Italian, 1518-1594*
JOSEPH AND POTIPHAR'S WIFE
Oil on canvas, 21¼ x 46⅛"

This brilliant little panel belonged to the set of six ceiling decorations that Velázquez bought in Italy for the royal Spanish collections. The firmness of Joseph's resolve to resist the wiles of Potiphar's voluptuous wife tips him backward at an angle that parallels the exaggerated perspective of the architecture, clearly meant to be looked at from below.



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